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BERLIN, W.
MAY 1, 1904.

IN writing about the Joachim celebration, to take place on May 27 in London, I said in my letter last week that the fiftieth anniversary of the great violinist's first appearance in a Philharmonic concert would be commemorated. This was an error. It is his sixtieth anniversary that will be celebrated. It was on May 27, 1844, that the thirteen year old Joachim first played with the Philharmonic Society.

That was, however, not his first appearance in London. He faced an English audience for the first time two months earlier, on March 28, 1844, in a concert at Drury Lane Theatre. Ignaz Moscheles, to whom Joachim had a letter of introduction from Mendelssohn, arranged for the boy's appearance at this concert. Moscheles played his own "Fantasy on Irish Folksongs" and Joachim played Ernst's "Othello Fantasy." After the concert Balfe's "Bohemian Girl" was given.

On the bills posted about town announcing the concert and the opera was the following special notice:

"In the concert before the 'Bohemian Girl' the celebrated Hungarian boy, Joseph Joachim, will perform."

The accompanying picture shows Joachim as he was at that time. It is from a drawing by the wife of the celebrated theory teacher, Moritz Hauptmann.

Joachim's next public appearance in London was on May 19, 1844. Under the management of Jules Benedict a concert with a "monster program" was arranged. There were twenty-three numbers and the following artists took part: Mendelssohn, Thalberg, Sivori, Joachim, Grisi, Shaw, Mario, Salvi, Lablache, Staudigl, Dulken and Parish-Alvars. The announcement that the thirteen year old boy would appear on the same program with the greatest celebrities of Europe caused a great deal of comment, and thus much interest and curiosity were created. Joachim's success was enormous.

The climax of surprises, however, was reached when the austere Philharmonic Society made known that at their fifth concert, which would be given under the direction of Felix Mendelssohn, the soloist would be the Hungarian boy Joseph Joachim. This was an unheard of thing. In fact, the statutes of this august body of musicians forbid the appearance of prodigies at their concerts. It was due to Mendelssohn's personal efforts that the boy was admitted. He convinced the committee that "Joachim was not an ordinary prodigy of hothouse growth, but a great artist, who merely happened to be very young." Hence, contrary to all precedent, the boy played with England's greatest musical institution, where hitherto none but the greatest celebrities had appeared.

This Philharmonic appearance was one of the landmarks in Joachim's career, for on this occasion, too, he played for the first time in public the Beethoven concerto—the work with which his name was destined to be immortally coupled.

His success was tremendous, and from that day on Joachim was the acknowledged favorite of the British public. Mendelssohn was delighted over the success of his protégé. He wrote an enthusiastic letter about the event the next day to his friend Witgenstein in Leipsic, which I have translated in full. Coming now, sixty years afterward, when Joachim's career is familiar to everyone interested in music, it will be found full of interest. It reads as follows:

"I cannot help telling you, at least with a few words, of the unheard of, unparalleled success which our dear Joseph had at the Philharmonic concert last night with his performance of the Beethoven violin concerto. The rejoicing of the entire public, the love and admiration of all the musicians, the hearty sympathy of everyone who is interested in music and who builds hopes on such a talent—all this found utterance last evening. Thanks to you and your wife for being the cause of bringing such a boy to us; thanks for all the pleasure he has given me, and may Heaven give him good, strong health; then all the rest that we wish for him will not be lacking, or rather, it cannot be lacking, for he does not need to become a splendid artist and a good boy. He already is both, as much as a boy of his age ever was or ever could be.

"The excitement that he created at the rehearsal was so great that he was overwhelmed with applause yesterday as soon as he appeared in the orchestra, and it was a long time before the piece could begin. Then he played the beginning so gloriously, with such firmness and purity, and, notwithstanding he played without music, with such certainty, that the listeners interrupted him three times before the first tutti, and the applause was kept up half through the tutti. Then, again, they interrupted him during his cadenza, and after the first movement the applause finally died out simply because the hands of the people became tired and their throats so hoarse that they could no longer shout.

JOSEPH JOACHIM AT THE AGE OF TWELVE.
(Made from a pencil sketch by Mrs. Moritz Hauptmann in 1843.)

"It was a delight to see this, and to see the boy's quiet modesty. After the first movement he whispered to me: 'I am awfully frightened.' The applause of the public was kept up through the whole concerto, and when it was over and I had already brought him downstairs, it still continued, until I had to take him on to the stage again. And even then the thunderous applause continued until he left the hall. The most celebrated artist could not wish for nor have a greater success.

"The principal end to be attained with a first English appearance has been accomplished, as I see it, in the highest degree. Everybody here interested in music is his friend and he will not be forgotten. Now it is my wish, as you know, that he live quietly for the next two or three years, apart from the world, studying and growing, developing those qualities that he still lacks, without neglecting those that he already has. He must give attention to composition, but he must give even more attention to long walks and the development of his body, so that in three years' time he will be as strong and healthy a youth as he now is a boy. Without quiet and repose I consider this impossible. May the gifts that heaven gave him be matured! Your devoted

"FELIX MENDELSSOHN-BARTHOLDY."

Thrice and four times fortunate was Joachim in having such a friend and protector as Mendelssohn. The eminent composer was fairly worshipped in England, and through his influence Joachim's appearances in London were of an exceptionally brilliant nature. This had much to do with the strong hold that the boy at once gained on the English public. Then, too, Joachim cannot be thankful enough for the fatherly interest that Mendelssohn took in him, and for his wisdom in preventing too frequent public appearances at the age when the excitement was sure to be injurious and to hinder the full development of his faculties.

Joachim is one of those few artists on whom fortune smiled from the start. All through his long and active career we find a combination of favorable circumstances working for him. From the time that he was nine years old, when the great Ernst became interested in him, all was plain sailing. His relations to Mendelssohn, David, Hauptmann, Liszt, Schumann and Brahms were of great importance and of great influence upon his life and career.

Before he became acquainted with Ernst he was not on the right road to greatness. His first teacher, Serwaczynski, gave attention to the development of Joachim's left hand alone, wholly neglecting his bowing (like so many modern teachers), and when the little "Pepi" came to Georg Hellmesberger (then the leading violinist of Vienna) for instruction, Helmesberger considered him a "hopeless case"!

At this "Pepi" (as he was dubbed) and his parents were disheartened. Just at this time the celebrated violinist, Henri Ernst, announced a concert in Vienna, and of course Joachim went to hear him. The impression that Ernst's playing made on the boy was tremendous. He was dazed, paralyzed and at the same time wildly enthusiastic. It was an imprint never to be effaced. Joachim spoke of it to me only a few days ago. We were talking about great violinists of the past. Joachim grew reminiscent and spoke of Ole Bull, Vieuxtemps, De Beriot, Wieniawski, Laub, Sivori and Ernst. He said: "By far the greatest violinist I ever heard was Ernst. I never will forget the impression his playing made on me when I first heard him—1840. From that time on till his death, in 1865, Ernst was my friend, and I heard him frequently and played with him. Such wondrous beauty of tone I have never heard in any other, and the bravour and certainty of his technic, when he was in good form, were astounding. And, above all, his temperament was electrifying to an incredible degree."

The boy was taken to play for Ernst, who at once recognized his great talent and who advised him to study with his own teacher, Joseph Böhm, in order to get through him the traditions of the classic school of Rode and Viotti, whose direct artistic descendant Böhm was. Thus early did Joachim fall into good hands, and from that time on his path was full of sunshine and roses. Of special interest is the letter of introduction that Mendelssohn gave

Joachim, in March, 1844, to his friend, H. Klingemann, the poet and secretary of the Hanover Legation at London. This was the first letter of introduction that Joachim presented in London. It reads:

"DEAR FRIEND—Through these lines I make you acquainted with a boy whom I have learned to love and esteem during the three-quarters of a year that I have known him, to an extent that I can say of very few acquaintances of late. It is the thirteen year old Joseph Joachim, from Hungary. I cannot describe enough to you his really wonderful violin talent. You must hear him yourself in order to esteem him as highly as I do; you must hear him and see how he interprets everything put into notes, in order to appreciate what glorious prospects Art has through him. At the same time he is a good, brave, honest, healthy, intelligent boy. Receive him, take care of him in the great London; introduce him to those of our acquaintance who know how to appreciate such a glorious apparition, and from whom he, in turn, can profit. What you do for him you do for me. Your

"FELIX MENDELSSOHN-BARTHOLDY."

I wonder what Mendelssohn would say if he could look upon the scene that will be enacted at the Philharmonic concert on May 27 and see how his "Teufelsbraten," as he used to playfully call Joachim, stands in the estimation of the English public—sixty years afterward?

This Joachim celebration will be a great event in the art world.

An echo of the past concert season is still heard now and then. Last Monday evening the Berlin Saengerbund gave a concert in the Philharmonie under the direction of Felix Schmidt. The Saengerbund is a male chorus of 1,000 voices. It has excellent material and is well disciplined. Works by Beethoven, Bruch, Hegar, Kreutzer and others were given with fine precision and with good vocal effects. The program was varied by the piano playing of Gisela Gross, the brilliant Hungarian pianist. This young artist is full of temperament and verve; she is a good musician and has an excellent technical command of her instrument. There is a sweep to her playing that always arouses the public to demonstrative applause, and at this concert, too, she met with her usual success.

Florence Ballàra, a young Australian contralto, is destined, unless all signs fail, to have a brilliant career as an opera singer. She appeared as Azucena in Verdi's "Il Trovatore" Tuesday evening. This was at the Charlottenburger Theater, in surroundings and with an ensemble unworthy of such a gifted artist as Miss Ballàra. However, she demonstrated that she is a singer to be reckoned with. She has a beautiful, pure contralto voice, which she uses with great skill and taste. She is an excellent actress and was free, natural and convincing in all her movements. She is, moreover, a personality who commands attention directly she appears on the stage. She must have had stage routine in abundance, for there was absolutely nothing, either in her singing or acting, that revealed the novice. On the contrary, her work bespoke the experienced artist, one well worthy to appear on the stage of any opera house in the world.

It is rumored that Carl Scheidemantel, the famous baritone, will withdraw from the Dresden Opera as soon as his contract will have expired, in two years' time. He intends to found a school of opera singing in Dresden.

The Royal Orchestra of Dresden announces four folk symphony concerts to be given during May.

The Tonkünstler-Verein of the Saxon capital celebrated the fiftieth anniversary of its founding April 22. A big festival concert was given. Richard Strauss was elected an honorary member of the Verein.

Yssay Barmas, the distinguished young Russian violinist, recently appeared before Carmen Sylva, the Roumanian Queen, who was so pleased that she had him come to play for her, and with her, six times on six consecutive days. She gave him three photographs of herself. The King decorated him with the Order of the Crown. Barmas has played twenty-six engagements this season in Germany, Austria and Italy with great success.

Kurz-Stolzenberg, the heroic tenor of the Magdeburg Opera, has been engaged by Gustav Mahler for the Vienna Opera for a period of five years. This singer is a pupil of the well known Berlin singing teacher, Dr. Alfieri, who is also the teacher of Florence Ballàra, Albert Reiss and other excellent opera singers on the German stage.

The Philharmonic Orchestra is having an immense success on its Russian tour. In St. Petersburg all of the concerts were sold out, notwithstanding the depression on account of the war, and great enthusiasm prevailed.

Angelo Patricolo, the young Italian pianist, who concertized several years in the United States, has settled in Berlin. Patricolo is a graduate of the Palermo Conservatory. He has played recently in Leipsic, Hanover, Halle and Magdeburg with good success.

At the Scala in Milan there were 75 performances of opera the past season. "Rheingold" led with 19 performances, "Faust" had 16, "Rigoletto" 13, "Siberia," by Giordano, 9; Franchetti's "Germania" also 9, Meyerbeer's "Dinorah" 6, Massenet's "Griselédis" 2, and Puccini's "Madame Butterfly" 1. Three ballets were given, to wit: The "Puppenfée" 20 times, "Bacchus and Gambrinus" 30 times, and "La Canzone del Filo" 15 times. There were 14 folk performances at very low prices. "Rheingold" was the greatest success of the season. With the new operas the management was unfortunate. Giordano's "Siberia" was given nine times, it is true, but it failed to interest the public. Puccini's "Madame Butterfly" was a failure.

A young American pianist played for me recently of whom our country will some day be proud. This was Miss Myrtle Elvyn, of Chicago, a pupil of Godowsky. Miss Elvyn is one of the most gifted and most promising Americans that I have heard during the thirteen years that I have lived in Europe. She is a born piano genius, and she has had the best of instruction from the start. Her principal teacher in Chicago was Carl Wolfsohn, the excellent pedagogue, and brother of the manager Henry Wolfsohn. For the past two years Miss Elvyn has studied here with Godowsky. The great pianist has in her a worthy disciple, one who will "do him proud." Miss Elvyn, although only eighteen years old, is already one of the best pianists of her sex. Her technic is well nigh faultless. In its pearly clearness, fleetness and certainty it more than suggests the incomparable technic of her master. She has also power and produces a big singing tone. She has musical intelligence of a high order and her conception, phrasing and nuances reveal the true musician. Her touch is excellent. She infuses into her playing warmth and poetry. In short, she seems predestined for success as a concert pianist. As a girl of fifteen she played in Chicago with marked success, and the leading critics predicted a brilliant career for her. Next fall she will make her Berlin début with the Philharmonic Orchestra, and this event is looked forward to with great interest by the American colony here. Miss Elvyn also has marked talent for composition. During the two years she has been in Berlin she has studied with Hugo Kaun, who says that she will be a second Chaminade.

M. G. N. N. Nasos, director of the Athens Conservatory, has been decorated with the Leopold Order by the Belgian Government.

Arthur Marzani, a native of Boston, and well known as an opera and concert tenor, who has sung in opera successfully in Italy, the United States, France and Germany, is now permanently located in Berlin as a singing teacher. He gives special attenion to young singers who are preparing for the stage.

Statistics of the opera in Germany during the last three years show that there were during this time 3,892 operatic productions on the German stage. Of these 1,916 were works by German composers and 1,976 by foreigners. Complaints are heard in the German press that the living foreign composers lead in the number of performances, and that "Cavalleria Rusticana" had 743 and "Bayazzi" 534, whereas men like Weingartner, Bungert, Reznicek and Pfitzner cannot boast of even twenty-five performances in three seasons. The reason for this is not difficult to find; it lies in the quality of the works themselves.

The Grand Duke of Oldenburg, who is a great admirer of Willy Burmester, has the intention of founding a "Master School of Violin Playing" in Oldenburg, with the great violinist at its head. The fiddle loving Grand Duke has matured all his plans for the undertaking and has submitted them to Burmester, who now is considering the project. Burmester would of course not abandon his concert tours.

It is rumored that José Vianna da Motta, the celebrated Portuguese pianist, will tour the United States next season. If this report proves true, then America will hear some of the most refined and exquisite piano playing that the world affords. Da Motta is a great artist, and his concerts here last winter were one of the leading features of the pianistic season.

ARTHUR M. ABELL.

A Virgil Recital.

C. VIRGIL GORDON'S talented pupil, Laura Race, played an interesting program before a large audience at the Metropolitan Temple on Seventh avenue, Monday evening, May 9. For one so young it was a difficult program. The D minor prelude and fugue was exceptionally well played, so also were the "Gondoliera" and the "Mazurka Brillante," by Liszt. "By Lake Geneva," a charming tone poem by Bendel, was played with the touch and tone worthy of an artist. A characteristic Russian dance, by MacDowell, was very brilliantly and effectively given.

John Perry Boruff, baritone, proved a favorite with the audience.

Another interesting feature was the work done by the technic class, composed of Loretta Hannan, Alberta England, Josephine Easum and Florence Hope Smith. Their ensemble was good and their movements exceedingly graceful. They played on four of Mrs. Virgil's new practice instruments, the Tekniklavier. Mrs. Virgil's remarks made an impression in favor of the modern way of mastering the difficulties of piano playing.

The final recital in the series will be given Monday evening, May 23.

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BUFFALO.

BUFFALO, May 13, 1904.

LAST week an entertainment in aid of a charitable object was given in the Elmwood home of Mrs. Joseph Wilkinson. The literary and musical program was a success, owing to the talent of the participants—Harry J. Fellows, tenor; Miss Chase, soprano; Oscar Wenborne, baritone; Mrs. Harry House Griffin, contralto; William J. Gomph, organist; Mrs. Burton Fletcher and Allen E. Day, readers; Miss Lillian Burns, whistler; Miss Belle Phylis Cohn, violinist.

At Olean last week Jaroslaw de Zielinski gave a recital in his school of music. The Olean Times praises very highly the piano playing of Marion Ehlers, a young girl who for six years has studied with Mr. De Zielinski. Harry Garden Davis, baritone, of Buffalo, is also commended.

Madame Wienzkowska, the well known New York exponent of the Leschetizky piano method, has been induced to spend the summer in Buffalo by three of her pupils, two of whom, Miss Grace Horton and W. S. Jarrett, went to the metropolis last spring and stayed several months to have the benefit of her teaching. Miss Mary Mitelski is another resident pupil.

Mrs. J. G. Marvin, of West Utica street, announces a piano recital by her pupils May 14. The program will be varied by readings given by Mrs. Jennie Miliman Wescott. The piano pupils are the Misses Stein, Heeman, Hobson, Black, Wright, Reutti, Hubbell, Maynard, Watson, Daly, Hall, Weber, Heimerle, Master Randolph Watson and Mrs. Belle Lawson.

On Tuesday night, when Mrs. Jennie Miliman Westcott graduated from Miss Leila O. Hume's school of practical elocution, she was assisted by Adam Federlein, violinist, and Oscar Wenborne, baritone. The latter gentleman is doing splendid work and one hears on all sides only favorable comments concerning the beauty of his voice and his good method.

When I was in Rochester a few weeks ago Ludwig Schenck told me that he thought seriously of going abroad again for further study, but he did not wish the fact mentioned until his plans were matured. Now I am told that he will go to Europe to study with Sevcik. Mr. Schenck, who is already a fine violinist, has met with success in Buffalo and Rochester as a teacher of violin.

Another teacher of the violin, Otto Duppernell, announces his third recital at the hall of the Y. M. C. Association for next Tuesday night, May 17. The composers to be interpreted are Mozart, Duppernell, Paganini, Beethoven, Dancla, Chaminade, Moszkowski and Wieniawski. The following gentlemen and one lady will play: Violinists, O. Duppernell, W. Hoffmann, L. Pabst, H. Brandt and George Hoffmann; pianist, Miss Nina Davis.

On the 18th and 19th of May the Garret Club (a social organization of young women) purpose giving two performances of a Japanese operetta, "The June Maiden," at the Twentieth Century Club, for the benefit of the local District Nursing Association. Rehearsals have been conducted by Andrew D. Webster, organist of St. Paul's Cathedral. Dr. Peter C. Cornwell acts as stage manager and Frederick Truscott assistant stage manager. The cast is as follows: O Haru San, the June Maiden, disguised as a flower peddler, Miss Julia Agnes O'Connor; Kofugi, a fisher maiden, betrothed to Uroshima, Annie Shipman; Uroshima, Miss Adsit; the Tycoon, Emperor of Japan, Mrs. Laura D. Minehan; Matzakasa, a peasant girl, Louise Griffin; three maids of honor, O Tatsu San, Mrs. George D. Morgan; O Tori San, Mabel Wright; O Kiku San, Marjorie Howard; three dancing girls, Mrs. Morgan, Miss Evelyn Rumsey and Miss Howard; court ladies, fisher girls, peasants, chorus, Mrs. Archibald Hazard, Mrs. James How, Mrs. Clinton Wyckoff, Mrs. Ralph Hillman, Mrs. George Davidson, the Misses Dart, Wheeler, Taylor, Sawyer, Benson, Scatcherd, Walbridge, Lewis, Mackaye, Holland, Keating, Hotchkiss and Georger. Being a society event, the élite will present a large audience; besides the music is bright, catchy, tuneful. The geisha girls will sustain Buffalo's reputation as the home of beautiful women.

Mrs. Wilbor Quincy, the new soprano at Westminster Church, is warmly welcomed in musical and social circles. Previous to Mrs. Quincy's coming here as a bride she had resided for fifteen years in Boston and was well known there as a remarkably good church singer. Mrs. Quincy tells me she "longs for the musical atmosphere of Boston," but I hope, as do others, that she will learn to love Buffalo.

The "Dansk Aften" Tuesday night at Mrs. George J. Sicard's finished the series of interpretative recitals of Russian, Scandinavian and Danish art and music. A very large audience filled four spacious rooms, and all seemed to enjoy the brilliant program. The drawing room, which is like a great picture gallery, was very attractive with the additional beauty of palms and flowers back of the stage and piano. Miss Spencer talked well on Northern art. Madame Sicard and Madame Brazzi, as usual, charmed their listeners by the perfection of their instrumental and vocal selections. Another series interpreting the music and art of other countries would surely be well patronized. Certainly the field from which to glean further instruction and enjoyment is almost limitless, and only awaits these artistic reapers.

VIRGINIA KEENE.

American Federation of Musicians.

THE ninth annual convention of the American Federation of Musicians is in session in New York this week. The first meeting took place Monday afternoon at 2 o'clock in the Amsterdam Opera House, No. 344 West Forty-fourth street. Some 235 delegates answered to their names when the roll was called. Joseph W. Weber, of Cincinnati, who is president of the association, was in the chair. He made a short address, which was responded to by President Fornes, of the Board of Aldermen, who welcomed the visiting musicians. A business meeting was held yesterday and a number of routine matters were disposed of. Last night there was a banquet, which was tendered to the delegates and their friends. At the meeting today there will be an election of officers for the next year. Tomorrow the delegates and a number of friends will go on an excursion down the bay. The convention will not adjourn before midday Saturday. The present officers of the association are:

Joseph W. Weber, president, Cincinnati, Ohio; Charles H. Ross, first vice president, Albany, N. Y.; George W. Bope, second vice president, Columbus, Ohio; Owen Miller, secretary, St. Louis, Mo.; Otto Ostendorf, treasurer, St. Louis, Mo.

Delegates are present from every State in the Union and from Canada.

De Lara is busy with a new opera, "Siddhartha," for which Paul Milliet has written the libretto on an Indian legend.

THE WEEK IN NEW YORK.

Wednesday evening, May 11—Dr. and Mrs. Henry G. Hanchett, musicale, 40 West Eighty-fifth street.

Wednesday evening, May 11—Miss Amy Grant in Tennyson-Strauss recital of "Enoch Arden."

Saturday afternoon, May 14—Von Ende-Fabian violin and piano recital, Clavier Hall.

Sunday afternoon, May 15—Young Men's Symphony Orchestra, Belasco's Theatre.

Monday evening, May 16—Concert pupils Virgil Piano School, Metropolitan Temple, Seventh avenue, between Thirteenth and Fourteenth streets.

Tuesday afternoon, May 17—Mme. Rosa Linde, song recital, 148 West Thirty-sixth street.

ORATORIO AT PORT JERVIS.

PORT JERVIS, N. Y., May 5, 1904.

QUITE a stir has been created in musical circles in our village as a result of the efforts of the Port Jervis Choral Society to raise the standard of music here by introducing methods and taking up a class of music that would compel some attention being paid to sight reading, tone production, phrasing, breathing—in short, to take up the study of vocal music in a thoroughly scientific manner and on a basis calculated to produce singers who could read.

The society started out by securing the services of N. Coe Sewart, who hails from Ohio, where he was twice president of the National Music Teachers' Association, besides holding many other positions of distinction in the musical world, but who is now located at Fort Washington Park, New York city, to conduct the chorus.

Mr. Stewart is a man who has no sympathy or patience with slipshod methods, and is a firm believer in the principle that art in music, as in every other field of honorable endeavor, can only be attained by hard work and strict conformity to scientific principles and correct methods. Accordingly, each session of the society was begun with a half to an hour's drill in rudimentary exercises and instruction, the remainder of the session being devoted to the practice and singing of standard choruses.

About the first of March the society took up the study of the oratorio "The Creation," and on April 25 closed its winter's work with a concert in the First Reformed Church here, rendering the first two parts of the above famous oratorio. The attempt to give a production like "The Creation" entirely with home talent was regarded by many as a hazardous undertaking, and not a few predicted failure. The word failure, however, is not found in Mr. Stewart's vocabulary, and when the night of the concert came, and one chorus after another was taken up in a spirit and with a vigor that gladdened the hearts of all lovers of good music, all doubts vanished into thin air, and on all sides Mr. Stewart's work was acknowledged to mark an epoch in the line of musical endeavor in Port Jervis.

Mr. Stewart had a few private pupils during the winter, among them being Mrs. Christopher Graebner, who has for some time been regarded as one of the leading sopranos in the community. The manner, however, in which she handled the two leading soprano solos, "With Verdure Clad" and "On Mighty Pens" was a revelation to Port Jervis singers and a source of pride to her faithful and competent instructor, for she surprised and charmed her friends, and silenced her critics, by the fullness, sweetness and purity of her tones, the flexibility and power of her voice and the compass of her range, and while winning new laurels for herself, furnished indisputable evidence as to the value of Mr. Stewart's methods in voice training and sight reading, and showed plainly what could be accomplished if his plans were followed and his instructions practiced.

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HOTEL CECIL, LONDON,
May 4, 1904.

THE three special series of performances which are now being given at Covent Garden promise to be of even greater interest than those which took place last year. Then, it will be remembered, the season opened with three cycles of the "Ring," on the production of which immense pains had been lavished, with very excellent results. This year, however, the "Ring" is not to be given in its entirety, but we are to have instead special performances of such operas as "Tannhäuser," "Lohengrin," "Tristan," "Die Meistersinger," "Don Giovanni" and "Figaro." Now it must be years since a really adequate performance of any one of these operas, with the possible exception of "Tristan," has been given at Covent Garden. Good singers enough have often been engaged for the leading parts, but the best singers in the world cannot make a performance satisfactory if the rehearsals have been insufficient, and adequate rehearsal has been the exception rather than the rule at Covent Garden. In the preparation of these special performances, however, Richter has been given a free hand. He has been allowed plenty of rehearsals, he has been given a good orchestra and good principals, and we are at last likely to see really satisfactory performances of some of our old friends.

"Don Giovanni," for example, which opened the season Monday evening, is an opera which is generally treated with very scant courtesy at Covent Garden. Every performance that has been given here of recent years has shown plainly that the rehearsals have been insufficient. Anything has been considered good enough for it. The singers have not always been too familiar with their parts, the orchestra has been ragged and any attempt at a proper ensemble has been conspicuous by its absence. It is not surprising that "Don Giovanni" has fallen out of favor of late.

The extra rehearsals for Monday's performance had, however, done wonders, and for the first time within the memory, at any rate of the younger generation of opera goers, a Covent Garden performance of Mozart's delightful opera went without a hitch. It would be too much to say that it was ideal, but the imperfections were not, at any rate, due to carelessness. No amount of rehearsal, for example, would have altered Richter's tempi, which were, on the whole, far too slow, or have changed the fact that the finale was omitted in a performance which was supposed to be entirely without cuts. Great capital was made out of the idea that the opera was to be given in its entirety, and a good many people attended the performance with the idea that they were going to hear Mozart's own finale for the first time in their lives. All that the syndicate's virtuous resolutions resulted in, however, was the inclusion of a few airs, most of which were written in after the first performance of the opera for the benefit of certain singers, and the one number in the opera which we should have been glad to see restored was left out, as usual.

Great things had been expected of Fräulein Destinn, who made her London début as Donna Anna, and she certainly lived up to her reputation. We have, indeed, seldom heard a better performance of the part here. She is not only a good singer, but she is also an excellent actress, and if she maintains the standard which she set herself on Monday we may expect some excellent performances from her before the season is over. Alice Nielsen also made a successful début as Zerlina, while Suzanne Adams gave a satisfactory performance of Donna Elvira. M. Renaud's Don Giovanni was as good as is everything that this splendid artist does. He is one of the few operatic singers who can act, and his Don Giovanni was not only an excellent performance vocally but it was also a very clever character study. The Mazetto of M. Gilibert and the Leporello of M. Journet were as good as ever.

If a casual foreigner were to stray into St. James' Hall during the progress of one of the Joachim Quartet concerts he probably would imagine that he had found his way not to a concert but to the headquarters of some religious sect which was conducting its worship in a rather unusual manner. He would find rows of men and women gazing upward as if engaged in silent prayer, toward a central dais whereon were seated four solemn looking old gentlemen in black coats, playing upon stringed instruments. If he watched the worshippers during the progress of the music he would observe a beatific expression creeping over their faces, as if they had been vouchsafed some special revelation, an expression which I have only once seen elsewhere, and that was on the face of a young Irvingite, who had just been "moved," and was about to say something that neither he nor anyone else could possibly hope to understand.

The Joachim Quartet concerts have, indeed, an audience which is peculiar to themselves. The greater number of its constituents do not, I fancy, ever attend another concert during the whole year. Every spring they take season tickets for the Joachim concerts, and, those over, they retire into their Kensington homes, not to be seen in a concert room again until the next series comes around. They know little about music and less still about quartet playing, but they have been told that the Joachim Quartet is a thing to be admired, and though many of them are palpably bored, they sit still and worship it with all their souls. Of course, there is a great deal that is wonderful in the playing of this splendid quartet, but it is an open question whether the indiscriminate eulogies of the out and out Joachimites do not do more harm than good. For, however much one may admire the grand old man of violinists and appreciate the great work which he has done for classical music in this country, it is really impossible to blind one's self to the fact that his quartet is not what it once was. The wonderful atmosphere which it alone could create still remains, and often one feels that this or that movement in a quartet of Beethoven, Mozart or Brahms could not have been more beautifully played. But time has left its mark upon their playing, and this is particularly noticeable in the quick movements. However much one may admire the breadth of the readings, it cannot be denied that the technic is utterly and irretrievably gone, that the tone is poor and that the intonation is not above suspicion. And I cannot see why the truth should not be confessed now. Even the greatest musicians are only mortal, and it is in the natural order of events that they should lose some of their powers as they grow older. It is inevitable and there is nothing to be ashamed of in it. There are many, however, who persist in maintaining that the Joachim Quartet is still absolutely perfect, and all that they succeed in doing is to call attention to those little defects in its playing which all of us would gladly pass over for the sake of the unequaled readings which it can still give us of the classics.

On Thursday afternoon Miss Feilding Roselle, the well known American artist, made a highly successful début in England in a vocal recital at the Bechstein Hall. Miss Roselle's fame apparently had preceded her, for the hall was filled with a most enthusiastic audience. Miss Roselle's superb voice and fine artistic gifts were shown to the utmost advantage in a most interesting and well chosen program, which included examples of Scarlatti, Pergolesi, Marcello, Hugo Wolf and four new and very original songs by Hugo Kaun. Miss Roselle's next appearance will be awaited with interest here.

Few of us are content with that state of life to which it has pleased the powers that be to call us, and Miss Marie Hall is one of the majority. Having made her name as a virtuoso, she now wishes to shine as an artist, and at the recital which she gave at St. James' Hall on Tuesday evening in conjunction with the pianist Egon Petri she included both the "Kreutzer" sonata and Bach's "Chaconne" in her program. The performance of the latter was passably good, but that of the former was unutterably feeble. Neither Miss Hall nor Herr Petri seemed to have any conception of how the music should be played; they each took a rather different view of it, and neither view was in the least satisfactory.

Miss Leonora Jackson, who gave a concert at St. James' Hall on Friday evening, is a violinist of a different kind. Her technic is good, at least as great as that of Miss Hall, and as an artist she stands head and shoulders above her rival. Brahms' concerto was played with splendid breadth, and we have never, indeed, heard a better

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reading of it from any player of her sex. By the way, apparently through some slip, the key of the concerto was given in the program as A major, and it was amusing to find this error carefully transcribed in one or two of the papers next day.

We are accustomed enough to hearing singers grappling with the French, English, German and Italian languages in the course of a single evening, but it is not often that we hear a vocalist with such linguistic gifts as Carlos Ronzevalle, who at his concert at the Steinway Hall on Wednesday evening sang in no fewer than seven different languages. These were French, Italian, Spanish, English, Arabic, Turkish and modern Greek. His gifts as a vocalist are not, perhaps, quite equal to his gifts as a linguist. His singing, indeed, has a sort of naïveté which is entirely peculiar to itself. But his performances were not ineffective in their own way, and his enthusiasm for the weird and wonderful songs that he sang was obviously unbounded.

Thursday was a red letter day in the annals of the Philharmonic Society. For years, if we may believe the official announcement that always appears in their programs, they have been patiently endeavoring to bring their concerts to a conclusion soon after 10 o'clock, but in vain. The lack of success was principally due to the fact that they labored under the delusion that they could squeeze two concertos, a symphony, a symphonic poem, a few songs and a fifteen minutes' interval into two hours. On Thursday, however, they gave up the attempt and contented themselves with a program of moderate length and considerable interest. The symphony was that by Mozart in E flat, which was very well played by the orchestra, under Dr. Cowen, as was also the "Meistersinger" overture. Three soloists took part in the concert and all met with great success. Miss Minnie Tracey sang the "Reveil de Brünnhilde," from Reyer's "Sigurd," superbly. The scena itself is not a masterpiece, but she succeeded in making it quite interesting by her splendidly dramatic performance of it. Ernesto Consolo brought forward a novelty in the shape of a new "Concertstück" for piano and orchestra, by Da Venezia. This, again, is not a work of very great musical value, though it is cleverly put together. Signor Consolo, however, gave a most brilliant performance of the difficult solo and got a great reception, which he certainly deserved.

A Tschaikowsky concert was given at the Queen's Hall in the afternoon by Henry Wood and his orchestra.

On Saturday afternoon Vladimir de Pachmann gave an exceedingly successful Chopin recital at the Bechstein Hall, at which he was quite at his best. ZARATHUSTRA.

LONDON NOTES.

The Moody-Manners English opera season at Drury Lane will open May 21. Everyone who favors the cause of national opera should support Mr. Manners in his plucky venture.

Mr. Vert informs us that the following artists have been engaged through him for the Leeds Festival: Mesdames Agnes Nicholls, Gleeson White, Sobrino, Kirkby Lunn and Muriel Foster; William Green, John Coates, Andrew Black, Charles Knowles, Plunket Greene and Fritz Kreisler.

Mlle. Camilla Landi will return to London for the season after a protracted absence from England, and will give a recital at Bechstein Hall on June 7, at 8:30, under the direction of Miss Alice E. Joseph.

Miss Ada Crossley has returned to England after her successful tour round the world. She will give a concert at the St. James' Hall on May 24 in the evening.

A competitive musical festival for the three counties of the diocese of Oxford (Berks, Bucks and Oxon) will take place this week at Oxford. Sir Hubert Parry has composed a madrigal specially for the occasion, and will conduct a large chorus on the evening of the last day, Saturday, when the choirs that have competed against each other during the day will unite their voices.

During his stay in London to conduct the recent Kruse Festival Herr Weingartner thus expressed himself concerning our orchestral players: "They are very good, intelligent, willing and courteous; but one can feel that they are not used to playing together as an organic body. In Berlin I not only have four rehearsals for my concert, but my men habitually play as one organization, under one conductor, to the obvious advantage of the ensemble. I must say, however, that Professor Kruse has been very good in giving me all the rehearsals he could."

In connection with Ernest Palmer's generous gift of $100,000 for the encouragement of composers and executants, the Royal College of Music authorities, who have undertaken to put the money to good use, decided some little time ago to invite little known composers, not over forty years of age, to send in orchestral compositions. In reply thirty-nine works were received and examined by musicians well qualified for the task, and those deemed most satisfactory will be performed at a concert to be held at St. James' Hall on the 20th inst.

A concert was given at Queen's Hall last evening by the Royal Amateur Orchestral Society in aid of the funds of the German Hospital, Dalston, a very deserving institution, which treats so many of the cases in a densely populated neighborhood. Assistance was lent by Mme. Clara Butt, Miss Elizabeth Parkina, Gregory Hast, Kennerley Rumford and Mark Hambourg.

Dr. F. H. Cowen will conduct the performance of his cantata, "St. John's Eve," by the Bermondsey Settlement Choral and Orchestral Union at the Town Hall on Thursday evening. Miss Helen Jaxon and Daniel Price are among the soloists announced.

Dr. Cowen has finished the scoring of his "John Gilpin" for the Cardiff Festival. The work, which will occupy about twenty minutes in performance, is for chorus and orchestra. The music, like the poem, moves rapidly.

Miss Paula Szalit, the young American pianist who created so favorable an impression on the occasion of her first visit to London earlier in the year, gives the first of three recitals at Bechstein Hall this afternoon.

Louis Arens, who appeared with the Moody-Manners Company at Covent Garden last autumn, has scored a marked success in Berlin, where he appeared as Siegfried. After his performance the general intendant engaged him to take the part of Lohengrin at Wiesbaden in the course of this month.

Sir Frederick Bridge has chosen Purcell's "Fairy Queen" as the subject of his lecture at Gresham College next Monday evening. "A Seventeenth Century Fiddler" will be discussed on Tuesday, and on the following evening Schubert's songs will be dealt with.

Franco Leoni, the composer of "Ib and Little Christina," has gone to Italy in order to arrange for the production of his charming work in that country next autumn. Mr. Erben, the Teutonic impresario, proposes to introduce "Ib" to the Berlinese, and it will again be brought forward in London next winter.

During the month of April the agents of the Musical Copyright Association seized 44,944 pirated copies, as well as three sets of blocks.

Under the immediate patronage of the Duke and Duchess of Connaught and Prince and Princess Christian of Schleswig-Holstein, who have promised to be present, a concert will be given by the Strolling Players' Amateur Orchestral Society at Queen's Hall on the evening of Tuesday, May 17, in aid of the Home and Hospital for Incurable Children, which will shortly be established in fresh and more healthful quarters at Hampstead. Among the artists who will assist this deserving institution by giving their services are Miss Evelyn Suart, Miss Alys Bateman, Mme. Marian McKenzie, Miss Nadia Sylva and Denham Price.

Concerts for the Week Ending May 7.

SUNDAY.

Queen's Hall Orchestra concert, 3.

MONDAY.

Miss Evelyn Suart's piano recital, Bechstein Hall, 3. A. Watson's second recital, Steinway Hall, 3:15. Joachim Quartet, St. James' Hall, 8.

TUESDAY.

Franz von Vecsey's first violin recital, St. James' Hall, 3:30. Mr. and Mrs. R. Grimston's concert, Bechstein Hall, 3. Miss Helen Fraser's vocal recital, Steinway Hall, 3. Royal Amateur Orchestral Society's concert, in aid of German Hospital, Dalston, Queen's Hall, 8:30. Miss Molitor and Mr. Meux's concert, Aeolian Hall, 8:30. Miss Gertrude Foster and Nevill Finch's piano and violin recital, Steinway Hall, 8:30.

WEDNESDAY.

Miss Paula Szalit's first piano recital, Bechstein Hall, 3. Mme. Edith Meadows and Miss Lilian Griffith's piano and violin recital, Salle Erard, 3. Miss Edie Barnett and Miss Constance Pinwill's piano and violin recital, Bechstein Hall, 8:30. Miss Agnes Fennings' and George Goode's recital, Steinway Hall, 8.

THURSDAY.

Joachim Quartet, St. James' Hall, 3. Madame Melba's charity concert, Queen's Hall, 3. Crystal Palace Amateur Orchestral Society, 8. Miss Beatrice Groves' dramatic recital, Steinway Hall, 8:15.

FRIDAY.

Miss Lucie von Hulst's 'cello recital, Aeolian Hall, 3. Mrs. Mackenzie Fairfax's concert, Bechstein Hall, 3:30.

SATURDAY.

The Misses Paula and Flora Hegner's orchestral concert, St. James' Hall, 3. Howard Jones and Mrs. Montague Fordham's piano and vocal recital, Bechstein Hall, 3:30. Miss Ada Thomas' piano recital, Aeolian Hall, 3.

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THE PACIFIC COAST.

(FROM THE MUSICAL COURIER'S SAN FRANCISCO CORRESPONDENT.)

SEATTLE, Wash., May 10, 1904.

SEATTLE is a lively and enterprising town, and well advanced for its size. This is particularly noticeable in music, and I was much surprised to find a little body of musicians, not alone earnest workers, but people of culture and real artists in the profession. I was most fortunate in being able to meet some seventy-five or more at once through a reception given in my honor by Mrs. Cora B. Nagel, editor of the Mail and Herald and music critic of the Times. The reception was given in the studio of Mrs. Emma Shaw-Stayner, and was one of the most delightfully informal affairs I ever attended. The rooms were beautifully decorated with wild ferns, and the daintiest of refreshments were served to the guests after a fine musical program. Among the guests were Miss Maud Kincaid, society editor of the Seattle Post-Intelligencer; Hjalmar Anderson, foremost exponent of plectrum instruments in this part of the country; Miss Hawthorn, contralto; Mrs. Hawthorn, Miss May Williams, William Dietz, mandolinist; Miss Margaret Helm, who goes to Germany very soon for a year's further study of the voice; Miss M. L. Bucklin, Mrs. Rachel Oakley, Mrs. Walter Eugene Chrysler, Miss Alice M. Greer, George McManus, organist of St. Mark's and a very talented pianist; Mrs. Emma J. Moffatt, Miss Blanche Beeson, Henry Cranston, Mrs. Gray, Mr. and Mrs. Frye and many others whose names I cannot recall. Mrs. Nagel was assisted in receiving by Mrs. Ida Gray Scott and Mrs. Emma Shaw Stayner. The following musical numbers were given: (a) "My Heart at Thy Sweet Voice" ("Samson and Delilah"), Saint-Saëns; (b) "At Parting" (Rogers), Mrs. Ida Gray Scott; "If I Could Steal Your Wings," Ella Margaret Helm; "Autumn Storm" (Grieg), Mrs. Emma J. Moffatt; prelude (Mendelssohn), George McManus; "A Necklace of Love" (Nevin), Mrs. Emma J. Moffat; violin concerto No. 6 (De Beriot), Miss Blanche Beeson; piano solo, Mrs. Douglas Ross; "The Coquette," Mrs. Emma Shaw-Stayner. Mrs. Stayner also gave some very effective dramatic readings, including "The Lullaby," with Nevin's "Mighty Lak' a Rose" and "The Letter." Mrs. Douglas Ross and George McManus accompanied all the numbers.

Saturday afternoon at the studio of Mrs. Ida Gray Scott I had the pleasure of hearing Mrs. Scott's beautiful dramatic soprano voice in a group of Tschaikowsky songs, Chadwick's "Allah" and other numbers fitted to show the power and sweetness of a voice that made her a success as an opera singer. Mrs. Scott is soprano and musical director of the choir of the First Presbyterian Church of Seattle and one of the most successful teachers of the voice in the city.

Last week a concert was given in Seattle by the Hadley String Quartet, when Schumann's piano quintet was given a fine reading. The city of Seattle is said to support a successful symphony orchestra. This is a matter that our San Francisco musicians would do well to make a note of.

San Francisco.

One of the most successful of recent piano recitals was that given by Miss Irene Palmer at Steinway Hall on Thursday evening, April 21. Miss Palmer is a very young pianist and of very striking personal appearance. She made a decided sensation with her first appearance and received a rousing encore after her performance of the "Eleventh" rhapsodie of Liszt. She has good technic, wonderful power, and promises to be a very superior pianist.

Little Maurice Robb, the child pupil of Mrs. Oscar Mansfeldt, gave his second public piano recital at Steinway Hall on the evening of April 8. Young Master Robb was enthusiastically received and scored an immense success. His playing has wonderfully developed along all lines during the year and his rendering of Moszkowski's "Etincelles" was enthusiastically encored. The Mendelssohn concerto in G minor was given a splendid interpretation and displayed the brilliance and facility of his scale passages to fine advantage. In the latter number Mrs. Oscar Mansfeldt took the second piano. Following is the program:

Sonate, op. 2, No. 1 ..... Beethoven
Impromptu ..... Schubert
Etude, op. 25, No. 2 ..... Schubert
Waltz, op. 70, No. 1 ..... Chopin
Waltz ..... Grieg
Elegie ..... Grieg
Gross Mutters Minnuett ..... Grieg
An der Wiege ..... Grieg
Voglein ..... Grieg
Schmetterling ..... Grieg
Etincelles ..... Moszkowski
Concerto, G minor ..... Mendelssohn
Molto Allegro con fuoco. Andante. Presto.
Second piano, Mrs. Oscar Mansfeldt.

At two concerts given recently in Sacramento the foregoing program was performed by Maurice Robb, with the following additions:

Harmonious Blacksmith ..... Handel
Bourrée, A minor ..... Bach
Nocturne No. 12 ..... Field
Impromptu ..... Chopin
Waltz, op. 64, No. 1 ..... Chopin
Waltz, op. 70, No. 1 ..... Chopin
Scherzino ..... Moszkowski
Nightingale ..... Liszt
Rondo Capriccioso ..... Mendelssohn
Scherzo from concerto ..... Litolff
Accompaniment on second piano by Mrs. Oscar Mansfeldt.

The Mansfeldt Club gave a concert at Steinway Hall Thursday, April 14, in which piano numbers were rendered by the Misses Lucie F. Jacobs, Eula Howard, Fernanda Pratt, Carrie Sheuerman, Joan Baldwin and Mrs. Ruth Childs Carver. The program was from Wagner-Schuett, Schumann, Chopin, Arensky, Glinka, Balakirew, Grieg, Tschaikowsky and Liszt. MRS. A. WEDMORE JONES.

Mrs. Leopold W. Bellak.

MRS. LEOPOLD W. BELLAK, an admirable soprano, sang at a concert in Association Hall, Philadelphia, Monday evening of last week for the benefit of the Boys' Camp Fund. An extract from the Philadelphia Inquirer of May 10 refers as follows to Mrs. Bellak: "Chief among the entertainers was Mrs. Leopold W. Bellak, soprano soloist, who sang with infinite charm and feeling Mozart's aria 'Il Re Pastore,' Gounod's cavatine 'La Reine de Saba,' and several other numbers and encores. Mrs. Bellak possesses a voice at once rich and of wide range, taking the high notes with ease, and in the lower register mellow and sympathetic. She was quite the star of the evening."

A Singer Dies of Poison.

A DISPATCH in one of the daily papers Monday of this week reports the accidental killing of Miss Nina Shepheard, leading soprano in the choir of the Congregational Church at East Cleveland, Ohio. Through a mistake strychnine was given to Miss Shepheard instead of headache powder. The report states that it was due to a servant's blunder.

MILWAUKEE.

MILWAUKEE, May 12, 1904.

THE performance of Edward Elgar's "The Dream of Gerontius" by the Milwaukee Musical Society on the evening of May 8 in their 406th concert created something approaching a sensation among those fortunate enough to be present. The medium of its presentation was in all respects exceptionally good. The soloists, Miss Florence Mulford, alto; Holmes Cowper, tenor, and Gwilym Miles, bass, gave readings of their parts intimately expressive of the import of the text and satisfying musically as well. The orchestra, the Boston Festival, with the interesting and beautiful score to present, rich in climaxes and contrasts of color, did effective work throughout; and the chorus, under Max Puchat's musicianly leadership, outdid itself in noble achievement, stirring its audience to the highest pitch of enthusiasm. The choruses were all impressively sung and with good tonal effect, and the climaxes were worked up in masterly manner, rising in two or three instances to heights of overwhelming power. Great credit is due Mr. Puchat for the evening's achievement, for many and great were the odds he had to overcome. Praise, too, is due the members of the Arion and Cecilian choirs, who generously aided to swell the chorus for this special occasion. They furnished an example of inter-society courtesy well worthy of emulation. The organ parts were played by Miss Way. E. A. S.

The Young Men's Symphony.

A LARGE audience in Belasco's Theatre Sunday afternoon of this week enjoyed the second public concert by the Young Men's Symphony Orchestra. The program included Beethoven's "Second" symphony, the "Peer Gynt" suite by Grieg, Saint-Saëns' "Rondo Capriccioso" for violin, Tschaikowsky's piano concerto in B flat minor, and Gounod's "Walpurgis Night." Miss Henrietta Michaelson, a talented pupil of Leopold Winkler, gave a creditable performance of Tschaikowsky's splendid work. I. Moskowitz played Saint-Saëns' difficult piece. Arnold D. Volpé conducted.

Madame Shotwell-Piper's Success.

MADAME SHOTWELL-PIPER left Sunday evening to fill a third series of festival engagements this spring with the Thomas Orchestra, this time at Saginaw, Grand Rapids and Mt. Vernon, Ia. Madame Piper will also sing with the Epworth Musical League at Toledo, Ohio, May 27. Her first season, which began in October, 1903, with the New England festivals, has included about fifty appearances in all the big cities, and is not yet finished. Madame Piper's success has been and is a record breaker.

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WASHINGTON.

WASHINGTON, D. C., May 14, 1904.

WASHINGTON is noted for the number and excellence of its educational institutions. Beauty and quiet of location and elegance of modern equipment, in addition to admirable courses of instruction, mark many of them. In many music till recently has held perfunctory place. This is now being pushed to the front of the course, by time and attention being given to it, by the excellence and authority of its teachers and by the superior nature of the literature being employed. The Gunston Seminary is one of those foremost in this music movement. In its musical faculty are Herman Rakeman, of the Royal Berlin High School, violin; Mme. De St. Clair Buxton, pupil of Garcia and Cappiani, head of the vocal department; for small instruments Signor Enrico Gargialo; and for piano, history of music, harmony, &c., Dr. Anton Gloetzner, of Munich, and Miss Beverley Chambers, from the Cincinnati College of Music. Located on Highland terrace, Thomas circle, the location of the school is an ideal one. Mr. and Mrs. Beverley K. Mason are directors of the school.

Mr. De Koven is in New York. A special committee meeting bearing upon the affairs of the Washington Symphony Orchestra Society for next year is called for May 18. Mr. Droop is enthusiastic and hopeful as to the future of the organization. Sydney Lloyd Wrightson, the new manager, comes from Morgantown specially to attend this meeting. He will profit by his presence here to attend a special concert of united high school forces, given here May 20 under the direction of Miss Bentley, with a view of producing effective choral music in connection with the Symphony next year.

The Holy Cross Academy of Washington is another educational institution in which music is treated on a high plane. A new departure is to be inaugurated in the work, namely, a jury examination, that is, the examinations held and marked by a special jury, as is the practice in the Paris Conservatoire. In the June examinations the value of this step will be shown. Classic music alone forms the burden of the literature in this school, in which some 200 young women of the country are brought up.

Another peculiarity of the work here is that the musical instruction brought to the academy by outside professors is not given directly to the pupils but to the teachers in the school. In this way the instruction, instead of being allowed to evaporate with each graduating class, remains to build up the musical structure of the institution.

Miss Percy Haswell, whose singing in her Japanese play here recently was extensively remarked upon as being exceptionally good, indeed quite out of the line of theatrical singing, was educated in the Holy Cross Academy.

One of the most popular orchestras in Washington is that directed by H. W. Weber. This orchestra is recruited from youthful performers of the city, chiefly students of different teachers here. Mr. Weber first organized a trio for the sake of advancement in his own violin literature. This has gradually grown to forty-nine, with an upward tendency, and the forces are as steadily growing musically. This conductor describes his work as "all joy." A most charming man, young, strongly sympathetic, tactful and musicianly, this is not to be wondered at. He is ably seconded in his work by Matt Allison, a capable manager, flutist of the society. One concert a year has heretofore been given. This will not be sufficient for next year. Mr. Weber does much for charity and amateur entertainment. Work done shows spirit, conscience and careful rehearsal. The work is a labor of love. It is doing much for the musical youth of the city, and much is to be expected of it for the music of the city later on. The press of the city, as well as the public, are giving the young orchestra every encouragement.

Fitzhugh Coyle Goldsborough, for four years a student of violin under Professor Grün, of Vienna, played in his first concert in Vienna recently the Tschaikowsky concerto, with orchestra. The excellence of his performance and promise for his future were certified to by the critics. After a series of concerts abroad, Mr. Goldsborough returns to Washington, where his family resides.

The Liebermann rehearsals are in progress to give on the 27th the fourth season "piano orchestra" concert. This form of music making is at all events unique. Some thirty pianos are employed as an orchestra. Miss Liebermann arranges material to orchestral conditions, and claims to secure great orchestral effects. In preceding years the Marine Band supplemented the performances.

Miss Marian Bangs, one of our charming young singers, was born in Washington. She has added to her musical training a rare enough intellectual education in literature, science and the principles of art. Her knowledge of musical literature is invaluable to both herself and her audiences. Still a music student, her work is but becoming known. Miss Bangs has a compass from lower E to E flat above, of power and sweetness and musical tone. She is studying both harmony and vocal production.

The Lents were obliged to divide their school concert work into two parts this year, giving one at the Hotel Raleigh, the other at the Washington Club.

F. E. THOMAS.

A Dinner for a Singer.

FREDERICK E. BRISTOL gave a dinner at the Hotel San Remo, Monday night of this week, in honor of Miss Olive Fremstad. Among the guests were Mr. and Mrs. Henry T. Finck, Mrs. and Mrs. Ericsson F. Bushnell, Mr. and Mrs. Richard T. Percy, Mr. and Mrs. Leslie Cotton, Mr. and Mrs. Wilford Watters, James L. Ford, John Bradford, Miss Edith Chapman, Miss Dorothy M. Breed, Miss Gertrude O'Connor, Miss Mary Boies Ely, Miss Mary L. Bristol, F. A. Bristol, Mr. Van Doren and Mr. Safford.

Distinguished Pianists.

AT a pupils' recital given in Washington on Saturday afternoon two children of President Roosevelt made their public debut as pianists. Miss Ethel Roosevelt played the first movement of Beethoven's sonata in G, and Master Archibald Roosevelt played Schumann's "Happy Farmer." Among the most enthusiastic of the applauders was the President.

FITZHUGH COYLE GOLDSBOROUGH.

[WASHINGTON CORRESPONDENCE.]

FITZHUGH COYLE GOLDSBOROUGH will be a new and interesting addition to the world of string music artists in Washington this autumn. He has just completed a thorough course of musical training under the best European masters and in violin art. Four years in Vienna have been passed in constant study, and the zeal, sincerity and talent of the young American have endeared him to a large circle of foreigners.

His first concert, just held in Vienna, was a most successful affair, and has been so conceded by the best musical authority of the Austrian capital. His playing of the Tschaikowsky concerto with orchestra was listened to with attention by many important people, and the technic and interpretation applauded and criticised with real favor. Speaking of the immense difficulties with which the young artist was confronted in the concerto, the Deutsches Volksblatt speaks also of the beauty and finish of the soft passages and the distinction and authority of more dramatic parts. "The soloist triumphed and distinguished himself throughout," says a critic in speaking of the performance.

A series of concerts abroad is now being planned for the young artist, after which he will return home to commence what his friends hope for him, a brilliant career.

The family of Dr. and Mrs. E. K. Goldsborough, of Washington, uniting the Fitzhugh Coyles with their own, is one of the oldest and most esteemed here. The boy early showed remarkable musical gifts and was given his first training by his mother, a gifted amateur musician, an accomplished vocalist, pupil, by the way, of Mrs. Suzanne Oldberg and Philadelphia teachers, and now an active member of the Polyhymnia Society. Special training in violin was begun under Joseph Kaspar, of Washington.

The young man's intelligence was strongly fortified by intellectual training. He was prepared for Harvard and expected to enter that college. Reaching Boston, however, his passion for music asserted itself, and serious violin study was entered into under a leading artist of the Boston Symphony. Thence he passed into the hands of Herr Grün, in Vienna, for violin, and under other teachers for music knowledge. These teachers, with others, prophesy a bright future for Mr. Goldsborough.

On return to Washington in the opening season, it is to be hoped that due honor will be done the town and its talented young countryman by having him play as soloist with the Washington Symphony Orchestra. This is the way to encourage our home talent, to increase interest in our young artists, and so to increase our national music art.

The Swiss "Tonkünstler Fest," to be held in Berne June 25 and 26, announces two symphony concerts and one choral performance.

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GRAND HOTEL,
BOULEVARD DES CAPUCINES, PARIS,
May 5, 1904.

WITH the arrival of lovely May and fine spring weather, the regular Sunday afternoon concerts on a large scale have come to a close. In the case of smaller ones, however, there is no abatement, these being rather on the increase this month, especially in afternoon or matinee form, since the evenings at the principal concert halls are all engaged until the end of June.

The most important of last Sunday's concerts was the well attended piano recital of Edouard Risler at the Nouveau Théâtre, with a program ranging from Bach to Liszt. In spite of Risler's limitless control regarding nuance and dynamic effect his tone seemed to lack breadth for Beethoven; nor was it ideal for Chopin, while for Rameau it would be impossible to imagine anything more perfect or a melody tone more singing in quality than was heard in his playing of the D flat major etude by Liszt.

In the evening a crowded gathering enjoyed the Students' Atelier Réunion in the Boulevard Montparnasse. Mrs. Catherine Collette, with a soprano voice of bell-like purity and charming quality, was heard in "The Peace of God," by Gounod; "Non mi dir," from Mozart's "Don Giovanni"; an air from Gluck's "Armide," and in "Midsummer Dreams," by Guy d'Hardelot. Charles Holman-Black sang with much taste and excellent pronunciation of the English text Cowen's song, "The Better Land" and "The Arrow and the Song," by Wilmarth, besides the cavatina from "Faust." Joseph Salmon, on a 'cello of superb tone, and Mrs. Wager Swayne at the piano gave a very good account of a sonata by Handel; they played also the Saint-Saëns "Le Cygne" and "La Source," by Davidoff. Alfred Baehrens was the regular accompanist. The Rev. Mr. Beach's subject was "Surface Currents," in which he really got to the bottom of things.

Herman Martonne, the young violinist whose successful début in Paris at the Salle Pleyel has already been announced in THE MUSICAL COURIER, will be of general interest to our readers. He was born at Nagy-Kapos, Hungary, in August, 1879.

When the lad was four years of age his parents settled in America, thus making the little fellow a youthful citizen of the United States.

The boy was so talented that at the tender age of ten he was admitted to the National Conservatory of Music of America (founded by Mrs. Jeannette M. Thurber in New York), where he was given a free scholarship and at once placed under the tuition of Mme. Camilla Urso. Soon he made his first appearance at one of the conservatory's student recitals, playing the violin concerto No. 11, of Rode, and later he performed the Viotti concerto No. 23, with which he won the hearty approbation and warm sympathy of the director, Dr. Antonin Dvorák. At the end of two years' teaching Camilla Urso went on an extended concert tour when young Martonne was transferred to the class of Leopold Lichtenberg at the same institution.

The young "Wilhelmj of the future" longed, however, to go to Europe and become a great artist. In due time, therefore, his parents took him to Vienna and there placed him with Professors Bachrich and Grün at the Konservatorium of the Gesellschaft der Musikfreunde, where during the next few years he enjoyed the privileges of a free scholarship, which, it may be remarked, is not easily obtained by a foreigner. During these years young Martonne's progress and rapid advancement were remarkable, winning for him the Schwarz-Mohrenstein prize. He graduated with the Ernst F sharp minor concerto, and also performed the Tschaikowsky and the Brahms concertos with orchestral accompaniment.

HERMAN MARTONNE.

Leaving Vienna Martonne went to Berlin, and was immediately accepted by the great Joachim, with whom he studied two years, when the fame of Geloso attracted him to Paris. Here, in the "City of Light," he has profited much by the friendship as well as the instruction of his genial professor, culminating, as already noted, in his recent happy début in the French capital.

Herman Martonne comes of a school well known for its thoroughness, breadth and solidity of style, to which he has added much of the French "finesse" and brilliancy.

In the autumn this young violinist will tour the principal cities of Austria-Hungary and Germany.

The Grande Salle du Washington Palace (a pretty but as yet little used concert hall) was the scene Thursday evening of Ludovic Breitner's concert with orchestra. The piano concerto by Schütt, "Grande Fantaisie" of Schubert, "Variations Symphoniques," C. Franck, and the Liszt so called "Pathetic" concerto, formed the display ground for M. Breitner, surrounded but not always supported by the orchestra. One other number, an "Air de Ballet" for orchestra by Delbruck, was given under the composer's baton, and completed the program. As a pianist M. Breitner has a clean, crisp and flowing technic, but none too much of singing quality or warmth.

On the same evening at the Salle des Agriculteurs M. Lucien Durosoir, a violinist, gave a concert with orchestra, of which the program included the D minor Bruch concerto, the Dvorák concerto in A minor and the prelude and fugue, G minor, for solo violin, by Bach. The Brahms "Variations" on a theme by Haydn and two pieces in canon form of Schumann (orchestrated by Th. Dubois) formed the orchestra numbers.

M. Durosoir displayed good tone and smooth bowing, but his intonation was frequently wanting in accuracy, being a trifle flat.

MM. Ysaye and Pugno, with the support of MM. Crickboom and Van Hout, on Monday and Wednesday afternoons gave their third and fourth (the last) concerts of a remarkably successful series at the Salle Pleyel. The programs were made up of chamber music entirely, the usual order being a trio, a sonata for piano and violin (or two such selections, one replacing the trio), and a quintet for piano and strings. Yesterday's numbers were Mozart's trio in E major, a new sonata in B minor by G. Samazenilh, and the big Brahms quintet, op. 34. In spite of the popularity of the artists and their splendid performance, the Samazenilh sonata was loudly hissed by many persons nearest the stage. This sonata certainly affords the newest, strangest, weirdest and most bizarre harmonic effects yet encountered in musical composition—which many in the audience would not allow to pass unchallenged.

Monday evening at the Salle des Agriculteurs a successful recital of 'cello and piano music was given by Mlle. Céliny Richez and René Schidenhelm, including sonatas for those two instruments by L. Boellmann (op. 40), Samuel Rousseau and Grieg (op. 36).

Another concert on the same evening was that of Mlle. Adèle Clément, violoncellist, at the Salle Erard, assisted by Mlles. Marguerite Revel, soprano; Germaine Chéné, pianist; M. Charles René, composer-accompanist, and an orchestra. Mlle. Clément played a concerto by Haydn, suite in D by René and "Symphonic Variations" of Boellmann very acceptably. Three René songs, prettily given by Mlle. Revel, were also well received.

Hugo Görlitz has now control of these people: Magdeleine and Magnin for England and America. He sent Wilhelm Backhaus over from London to play the piano music.

Yesterday afternoon at the Théâtre du Châtelet Jan Kubelik gave the first of two concerts, assisted by Mme. Roger-Miclos, the brilliant pianist; M. Schwob, accompanist, and an orchestra under M. Frédéric Le Rey. The program was: Overture, "Oberon," Weber; violin concerto, Beethoven; "Arietta Variée," Haydn; Rhapsodie No.

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13, Liszt; violin concerto in D, Paganini; besides violin soli with piano, Schubert's "Ave Maria" and "Carnaval Russe," by Wieniawski.

Tuesday afternoon at the little Théâtre des Mathurins was witnessed a private séance or exhibition of "Musical Interpretations Under Hypnotism," that is to say, of choregraphy and pantomime while in a trance. Madame Magdeleine, the dancing musical interpreter, may be described as a somnambulist dancer, a modern Trilby, and Professor Magnin her Svengali. After being sent into a trance and led to the front of the stage, she remained standing until some characteristic music, a Chopin mazurka, was played (behind the scenes), when she instantly commenced dancing the most strikingly fanciful steps. To dainty passages from Haydn, which followed, the dancer's performance changed at once into one full of wonderful grace. A baritone air from Massenet's "Hérodiade" being heard, the dancing became complex and vivid pantomime; rising with the song's climax of passion, the hypnotized woman's acting became almost savage in its intensity. Expression of such fearful violence and unmistakable truth in pantomime has never been witnessed. The pantomimic action to Isolde's "Liebestod" aria from Wagner's opera was also remarkable. Other music, half religious, half sentimental, wrought the entranced performer to alternate paroxysms of despairing humility and fear, cowering imploringly on the floor, and of mystic ecstasy when the sound of certain instruments and musical effects seemed to give her a glimpse of paradise.

Having studied these performances of Madame Magdeleine on two other occasions and knowing her, I am ready to believe, with many examining physicians, that she is in a genuine hypnotic state when dancing. In a conversation the little Russian lady declared herself incapable of doing anything of the kind when in a waking state. While the subject's every movement seems perfect harmony and absolutely unerringly correct, her facial expression alone is oftentimes out of tune. DELMA-HEIDE.

The Michigan Conservatory of Music.

THURSDAY afternoon, May 5, Miss Marion Ivell, Miss Gertrude Rennyson and Winfred Goff, three stars of the Savage Grand English Opera Company, visited the Michigan Conservatory of Music, in Detroit, as the guests of Director and Mrs. Alberto Jonas. The faculty and several hundred pupils assisted in the reception, and later enjoyed hearing the favorite artists sing. Mr. Goff sang magnificently an aria from Verdi's "Masked Ball," and Miss Rennyson and Miss Ivell gave the duet "Quis est Homo," from Rossini's "Stabat Mater," beautifully. Miss Ivell moved all hearers by her rich voice. Miss Rennyson's beautiful voice also delighted all. The piano accompaniments for the visiting singers were played by Maurice de Vries, head of the vocal department.

COLUMBUS, OHIO.

COLUMBUS, Ohio, May 8, 1904.

ELIZABETH THOMPSON WILSON gave a delightful song recital in the Y. M. C. A. Auditorium Monday evening, assisted by Mrs. Walter M Pyle, violinist. Mrs. Christian C. Born and Thomas S. Callis were the accompanists.

A notable recital of Shakespeare music given in this part of the country will be that of the Ohio State University twilight concert, in charge of Mrs. Charles Bradfield Morrey, pianist, and Mrs. William King Rogers, soprano. This twilight concert will take place in the chapel of the university.

Coleridge-Taylor's "Hiawatha" was given in Marysville Tuesday evening, under the auspices of the Marysville Choral Union, accompanied by the Boston Festival Orchestra, conducted by Dr. O. E. Evans. The Choral Union numbers about sixty voices. The soloists were Miss Clara Sexton, of Boston; Holmes Cowper, of Chicago, and Gwilym Miles, of New York. The Festival Orchestra gave a matinee concert, with Miss Florence Mulford, contralto, and Carl Webster, 'cellist, contributing solos. Both events were delightful and very successful.

The oratorio "Isaiah" will be presented tomorrow night by a chorus of thirty voices from the Ohio Wesleyan School of Music, combined with the choir of Wesley Chapel. Frederick Carberry, of Chicago, will sing the tenor role; Mme. Lillian French-Read, of Chicago, soprano; Miss Alice Speaks, of Columbus, contralto, and W. C. Howell, of Cleveland, bass. The work will be directed by W. W. George, Miss Alice Sloane Dimmick at the organ.

The studio recital season has begun. Alfred Rogerson Barrington has presented three of his advanced students—Mrs. Cassius Clay Corner, Miss Francis and Mr. Spaeth.

The Columbus Orchestra, an organization of amateurs, gave its annual concert Monday night in the Board of Trade Auditorium. Mrs. Charlotte Gaines, soprano, of Detroit, and Fred L. Neddermeyer, violinist, of Columbus, were the soloists. The program was a good one.

A large number of Columbus music folk will go to Cincinnati tomorrow to the May Festival. The program for the season is unusually attractive.

Francis Rea Macmillen, the young violinist who is just now interesting the London musicians, is an Ohio boy and once lived in Columbus.

The Ohio Music Teachers' Association will hold its convention in Columbus June 27, 28 and 29. The officers are: Hermann Ebeling, Columbus; president, F. J. Lehman, Oberlin, vice president; Miss Mabel Orebaugh, Columbus, secretary; program committee, Philip Werthner, Cincinnati, chairman; Mrs. Charles B. Morrey, Columbus, and C. M. Jacobus, Delaware; executive committee, Alfred R. Barrington, William H. Lott and Michael Higgy, all of Columbus. ELLA MAY SMITH.

The National Anthem.

(From the New York Sun.)

To the Editor of the Sun:

In the Sun recently have appeared letters advocating the adoption of "The Star Spangled Banner" as our national anthem. It has undoubtedly been adopted as such for instruments, but a national anthem should be one that can be sung by the average audience.

During all my experience on music committees of patriotic organizations I have never heard it sung well by an audience. Even soloists feel reluctant to sing it on account of the extreme high and low notes. Its lowest note is B flat, which can only be sung by a basso or low baritone; whereas the high notes ascend to F, which requires a high baritone or tenor voice. Besides, it was composed in England by an Englishman, John Stafford Smith, to the words of "Anacreon in Heaven."

"America," however, can be sung by any audience. It is the national anthem of England, Germany, Denmark and the United States. As to its origin, it is simply lost in antiquity, and belongs, seemingly, to the whole world. It is a soul stirring tune, and when sung well by a large audience sounds, to use the words of St. John, "like the roaring of many waters."

Time and again patriotic organizations have offered prizes for a new national air, but even the greatest composers could not produce anything to equal "America," for it is an inspiration. Then, again, the words of "The Star Spangled Banner" are largely confined to the war of 1812, but "America" is a general anthem and applicable to all time. GEORGE FENTRICK.

NEW YORK, May 11.

An Organist a Suicide.

JOHN PAUL SEIFFERT, organist of the German Lutheran Church at Willis avenue and 141st street, killed himself Monday of last week at a hotel near his home. The musician took cyanide of potassium. He was forty-four years old.

"The Messiah" in Philadelphia.

ANITA RIO and Henri G. Scott have been engaged for the production of "The Messiah" in Philadelphia, May 31.

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European Notes.

Few poets have received such an ovation as that lately given to Detlef von Liliencron at Vienna. The poet himself and Max Devrient recited some of his works; the musical part consisted of his songs, "Auf dem Kirchhof" and "Maienkatzen," with Brahms music, sung by Frau Gutheil Schoder; "Schmerzen," an unpublished lied by Zemlinsky, sung by the same lady, who also sang Ansorge's "Acherontisches Fröstlein"; Reger's "Glückes Genug"; "Wiegenlied," by Eugen d'Albert, and a work hitherto unknown, "Blume," by Gutheil.

The following was the program at a late benefit concert at Vienna: I, Massenet, romance from "Manon" (Frl. Bonci); II, Emil Sauer, sonata D major (Sauer); III, Mozart, air from the "Magic Flute" (Bonci); IV, Chopin, bolero, op. 19, nocturne, etude (Sauer); V, two old Italian airs (Bonci); VI, Liszt rhapsodie, No. 9, "Carneval de Pesth" (Sauer); VII, Puccini, air from "La Bohème" (Bonci). Piano accompaniments by Oscar Duchs.

Wilhelm Berger, director of the Meiningen Court Orchestra, gave in this season eighteen concerts, at which were performed: Haydn, D major symphony; Mozart, D major symphony and "Serenade"; Beethoven, "Fourth" symphony, overture to "Coriolanus," "Egmont," "Leonore" No. 3; Schubert, C major symphony; Schumann, "Second" symphony; Weber, overtures to "Lord of the Spirits," "Freischütz," "Jubilee"; Mendelssohn, overture to "Melusina"; Wagner, preludes to "Tristan," "Meistersinger," "Tannhäuser," "Faust" overture; Berlioz, "Harold" symphony, "Roman Carneval"; Raff, "Im Walde"; Glinka, "Kamarinskaja"; Brahms, "First" and "Second" symphonies; Dvorák, "Heldenlied," symphonic poem; Saint-Saëns' "Wheel of Omphale," "Youth of Hercules," tarantella for flute and clarinet; Sibelius, "Swan of Tuonela," "Lemminkainen Zieht Heimwärts"; Schillings, prelude to third act of "Pfeifertag," "Hexenlied"; Walter Lampe, two movements from a wind serenade (first time). Among the soloists were Charlotte Huhn, Isabella Berger, Hugo Becker, Hugo Heermann, Bram Eldering, Xaver Scharwenka, Barkhard, Hans Mühlfeld and Professor Berger. The orchestra in combination with the singing society gave two concerts at which they performed Heinrich Schutz's "Those Who Sow in Tears" (with trombone and organ), spiritual dialogue, "Woman, Why Weepest Thou?"; Bach's cantata, "He Shall Weep and Lament"; Beethoven, C major Mass; Mendelssohn, "Walpurgis Nacht"; Brahms, "Naenia," female chorus with harp and horns; Grieg, "At the Convent Gate." There were also four chamber music evenings, at which were performed string quartets by Beethoven, Mozart, Mendelssohn and Volkmann; Mozart's trio for clarinet, viola and piano; Beethoven's 'cello sonata A major, sonata (op. 90) for piano; Schubert, "Forellen," quintet; Brahms, trio for clarinet, 'cello and piano; similar trio by Vincent d'Indy; Dvorák, piano quintet. The performers were the quartet of the court orchestra, Richard Mühlfeld and W. Berger. The Meiningen Orchestra will resume its concert tours outside of the Duchy in the late summer under the direction of Professor Berger, and be heard in a dozen or more large cities of Germany.

The pianist Leo Kestenberg and the orchestra of the Seventy-fourth Austrian Infantry lately gave a very successful Liszt evening in Reichenberg. After an introductory address in honor of Liszt, Kestenberg played the A major concerto, the "Dance of Death" variations on the "Dies Iræ," and the E flat major concerto. Herr Kosika recited Berger's "Lenore," to which Frl. Anna Herzog played the Liszt melodramatic accompaniment, and Josef Ulbrich sang two lieder, "Wieder Möcht ich dir Begegnen" and the "King of Thule."

Eugen Sandow celebrated April 18 the twenty-fifth year of his membership of the Royal Orchestra. This distinguished 'cellist was born in Berlin in 1850, and when at the high school was a pupil of Wilhelm Müller, then the 'cellist of the Joachim Quartet. Sandow is a teacher in the Stern Conservatory and a member of the Holland String Quartet. With his wife, Adelina Sandow-Hermes, he has given many successful concerts in Berlin and other large cities.

Karl Udel, the founder and guiding spirit of the Udel Vocal Quartet, has been compelled by an incurable disease of the eyes to retire from his work. He is now sixty years old, and naturally, too, his voice is not what it used to be. He is a thorough musician and an excellent performer on all string instruments except the double bass. The Udel Quartet was formed in 1880 after he had been for ten years a member of the Kuns Quartet. His merit lies in his introduction of humor into the concert hall.

Leipsic, New Theatre, April 11, "Flying Dutchman"; 12th, "Undine"; 13th, "Tannhäuser"; 15th, "Sunken Bell"; 16th, "Daughter of the Regiment"; 17th, "Mignon."

An interesting letter by Robert Franz has lately appeared. Like all letters of his last years it is written in pencil, as a nervous condition of the upper arm made it impossible for him to do any continuous writing and rendered the use of pen and ink unsuitable. In it he defends himself against the reproach of having devoted himself exclusively to the lied. Not only did his own genius impel him to adopt this form, but also the conviction that the field of the lied had not been fully exploited, and that it was capable of further development. "Whether these limits," he continues, "can be extended as far as modern realism desires is a question that I cannot decide." Regarding his work he tells us that without Schubert and Schumann it would have been impossible for him to have expressed himself in a purely musical point of view, but as these masters had only a very limited influence other elements must be taken into account in judging him—Bach, Handel and the old German volkslied—and as all these factors influenced him at the same time they resulted in a process of association. The process was unconscious, and was only perceived by him when he had to defend himself.

Dr. Friedrich Roth lately published in a Berlin magazine a valuable contribution to the history of the meistersingers and the meistersong with its relations to the religious popular movements before and at the beginning of the Reformation. The number of the prominent persons mentioned in the histories of the meistersingers is small, but Roth has revived the memory of the almost forgotten Georg Breunings, of Augsburg. Dr. Roth shows, from sources hitherto unused, that long before the time of Hans Sachs, the meistersingers had been organized into societies and had taken part in the religious struggles of the fifteenth and sixteenth centuries, and he further throws new light on the history of the Waldensees and the Anabaptists, and on the development of religious literature and spiritual conditions before the Reformation.

The city of Frankfort proposes to create a public musical library, as necessary for all students of music, who at present (owing to the high prices of the published works of the great composers) have no opportunity of studying the productions of either the modern or older masters. The Frankfort Free Library and Reading Room is willing to receive contributions.

The Stuttgart Liederkranz lately had a Brahms Festival, on its reception of a life size bust of Brahms from Frau Dr. Fellinger. This lady, a devoted friend of Brahms, executed the bust with her own hands.

The wind musicians of the Court Orchestra of Vienna produced lately at the Museum a symphony in E minor for two flutes, two oboes, two clarinets, two fagotti, a contrafagotte and three horns, by Hans Bill; also an unpublished suite by Richard Strauss in B flat major for two flutes, two oboes, two clarinets, three fagotti, one contrafagotte and four horns.

There is trouble with the musicians of Vienna. The members of the Hofburg Theatre want more pay. Forty years ago they received for the season 650 florins (say $320), while now they receive at the utmost only 600 florins, or $288. They also had two days a week free. At the Hof Theatre the trouble is about a pension. A member for no fault of her own was not re-engaged for the last year before the time when she would have been entitled to a pension. She fell into dire poverty and then remembered that she had contributed 5,000 florins to the pension fund. Three years ago she received from the management 1,000 florins, but lately, after having undergone an operation, she applied for further relief, which was refused.

The Munich branch of the General German Music Society began its spring arrangements at the Kaim Hall, April 29, with a concert devoted exclusively to compositions by Max Reger.

The "Harald" symphony of Paul Ertel had its first complete performance at Montreux lately. Only the second movement, the "Love Scene," had been previously given (in Berlin) at a concert by Richard Strauss.

Cyril Kistler's "Röslein im Hag" was performed some months ago at Elberfeld, and his three act opera, "Der

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Vogt von Mühlstein," was given there April 19. It is a real, genuine folk opera.

Hans Richter lately conducted a concert of the Philharmonic Society of Turin, with this program: Berlioz, "Roman Carneval"; Beethoven, B flat major symphony; Tschaikowsky, "Francesca da Rimini"; Wagner, prelude to "Parsifal" and overture to "Tannhäuser."

For the first time on French soil the complete "Nibelungen" cyclus was given in Lyons. The various parts of the tetralogy had been previously performed, "Walküre," 1894; "Siegfried," 1901; "Rheingold," 1903; "Götterdämmerung," January, 1904.

Pauline Lucca celebrated her sixtieth birthday on April 26. She is now a widow, Frau Von Wallvogel, and resides in Austria.

The oratorio, "The Passion," by Francesco Barbera, which has been already produced at New York, was lately given for the first time in Italy at the National Theatre of Rome.

At Karlsbad Miss Ethel Newcomb gave a very successful concert, at which she played Brahms' "Variations," op. 24; Schumann's "Kreisleriana," No. 2, and "Grillen"; Chopin's scherzo in C sharp minor, and pieces by her teacher, Leschetizky, and by Schütt and Raff.

The Wind Instrument Society of Utrecht lately visited Cologne and performed the quintet, op. 44, of Ernst Pauer, and the sextet, B flat major, of Thuille. In the same city the Tonkünstler-Verein gave at their matinee Handel's flute sonata and Sjögren's C minor sonata for piano and violin.

The Apollo Club, of Bonn, invited Humperdinck to direct its last concert. The program comprised parts of the "Königskinder" and the "Dornröschen" suite and Lortzing's almost forgotten "Jubel" cantata.

Alexandro Vassalla, director of the Municipal Orchestra of Rome, has arranged Bach's prelude and fugue in C major and the passacaglia in C minor for a military band. He conducted the performance in person, and the effect is said to have been pronounced.

The first monument erected to Shakespeare in Germany was inaugurated in the park of Weimar on his birthday, April 23. The last day of the three days' celebration closed with a performance of "A Midsummer Night's Dream," with Mendelssohn's music.

A new musical and dramatic journal, the Modern Theatre, has made its appearance in Naples. It advocates the creation of a national theatre.

At Amsterdam the capellmeister of the opera, Julius Schey, has composed a new one act opera, "The Eagle's Nest."

At the New Netherlands Opera of Amsterdam the following works are in preparation: "The Doge of Venice," by John Wagenaar; "Kerstboom," by Grellinger, and "Ratcleft," by Cora Dopper.

The Indian legend, "The Sacrificial Fire," by Karl Gjellerup, has been set to music by Gerhard Schjelderup and was performed for the first time at Dessau, April 15.

At St. Gall the seventh subscription concert of the Concert Society, on April 14, was a belated Berlioz festival. It began with the "Harold" symphony (Prof. Herman Ritter, viola) and ended with the "Roman Carneval."

The Vienna à Capella Chorus gave, April 23, a popular concert, with the program: Sweelenck, Psalm 122; Lotti, "Crucifixus"; Mozart, "Adoramus"; Bruckner, "Ave Maria"; Bach, motet, "Fear Not," for three voices; Beethoven, sextet for wind instruments; Orlando Lasso, "Landsknechtständchen," and some old Netherland lieder.

The Dresden Opera is preparing the first performance of Alexander Siks' one act opera, "The Dance of Death."

Stuttgart Royal Court Theatre, April 25, "Philemon and Baucis"; 26th, "La Cloche de l'Hermitage"; 27th, "Faust"; 28th (at Heilbronn), "Carmen"; 29th, "Nachtlager in Granada"; May 1, "Corregidor."

Reinecke's fairy tale opera, "Schneewittchen," was lately performed at Taormine under the title of "Bianca Fiore" by some children of the town.

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BOSTON.

BOSTON, May 14, 1904.

MISS LAURA VAN KURAN and Mrs. Rice sang at the golden wedding reception at Mr. and Mrs. Peabody's recently, scoring a great success. The next evening they sang at another private reception, and recently Mrs. Rice gave a recital, the program being devoted entirely to Margaret Lang's songs. This was the first recital that Miss Lang ever gave entirely of her songs, and it was a great compliment for Mrs. Rice to sing the program.

Mrs. May Merrill, who has been singing with success this season, assisted Miss Stowell at a recital on April 30. In the afternoon and in the evening she sang at Jordan Hall for a recital given by the Boston University.

It is understood that M. Giraudet will return to Boston next October.

Mr. and Mrs. Hallett Gilberte will be "at home" on Friday evening, May 20, from 9 to 12 o'clock. As usual music will be a feature of the evening.

Stephen Townsend sang with great success in Worcester recently.

Bruce W. Hobbs is to be one of the soloists in "Aida" in the Keene (N. H.) Festival May 26 and 27.

Alfred Reisenauer, the German pianist, gave his last recital in Boston at Jordan Hall last Saturday afternoon. The program included the "Sonata Appassionata," op. 57, F minor, Beethoven; the "Etudes Symphoniques," Schumann; the "Theme with Variations," B major, "Deux Moments Musicales," Schubert; a nocturne, valse and barcarolle, Chopin; "Auf dem wasser zu Singen," "Soirée de Vienne," A minor, and "Ungarischer Marsch," C minor, Schubert-Liszt.

The second Springfield Music Festival will begin on Thursday, May 19, with concerts in the afternoon and evening, and be continued with concerts on Friday afternoon and evening. Emil Mollenhauer will direct the Boston Festival Orchestra, and the soloists will include Miss Maud Powell, Mrs. Kileski, Miss Florence Mulford, William Green, Gwilym Miles, Miss Aus der Ohe, Miss Anita Rio, Mrs. Homer, Jacques Bars, Giuseppe Campanari and Frederic Martin.

Mr. and Mrs. Louis Black gave a concert in Jordan Hall on Thursday evening.

Arthur Gers gave a concert in Manchester, N. H., on Wednesday. It was a piano recital by a few of Mr. Gers' advanced pupils, assisted by Miss Marie L. Sundborg and Chambord Giguere.

The Thursday Morning Club gave its ninth concert of the present season on Thursday morning last in Jordan Hall, and was assisted by Jacques Hoffmann, Heinrich Schuecker and Ralph Lyford. The members of the club who participated were Miss Helen A. Farwell, Miss Josephine Martin, Miss Rosetta Key, Mrs. Follett, Mrs. Cotton, Miss Laura Hawkins, Miss Mary C. Merrill, Miss Tibbetts and Miss Emelie Grant Wilkinson.

Miss Marie Gieriet gave a concert in Huntington Hall Chambers on Tuesday evening.

Miss Maryon Burleigh Martyn gave a recital Thursday evening at Steinert Hall, assisted by Edwyn Woodhams and Herwegh von Ende.

When She Sang.

W. D. NESBIT, IN AINSLEE'S.

SHE sang a song extremely sad,
And everybody wept;
No tone or accent gay or glad
Into her singing crept;
Nobody understood just what
Occasioned all the gloom—
These are the sentences, woe fraught,
That floated through the room:

Tizzy-la-ha-ha-has tro zuv summah
Le-he-hef plu-u-u minga lo.
Allerluv-huv-huv lickum panyo
Ah-hah-ha fay-ay-ay-ay dedden go.

It may have been a foreign tongue—
The tones were soft and sweet—
But there was none the crowd among
That could the song repeat.
And, O, her voice was tremulous,
And quavery and low
When dulcetly she sang to us
The words that grieved us so:

No ho flow-ow-ow wuzzer kin dreed
No ho ro-ho-hose bodys nigh
To re see-ee-ee-ee verlass plushis
O haw-haw he-ee-ee erlass i!

I bowed my head upon my hands—
A strong man, too, am I—
Yet every true heart understands
The tears would come, and why.
Here was a lady, passing fair,
Of nature kind and good,
Who told of suffering, somewhere,
And no one understood.

Tizza la-ha—— Ah, how tender
Were the words she dwelt upon!
And the *luh-huv lickum panyo*
That was *fay-ay dedden gone!*

The Severns and Their Work.

MRS. HENRY E. MERENES, of Albany, has been here visiting her daughter Edith, who for the past three years has been studying violin with Edmund Severn. In honor of Mrs. Merenes and her daughter the pupils of Mr. and Mrs. Severn gave a musicale at their studios, 131 West Fifty-sixth street. The program was given by Miss Edith Merenes, Miss Lillian Dunn, Miss Lillian Weis, Curtis Stoddard, Mrs. Grace Crawford Peck, Miss Jessie Comfort, Miss Mabel E. Clark, Mrs. Jessie Graham, Mrs. Louise D. Oliver and Arthur T. Earnest.

Mr. Earnest, who has been touring with "The Chaperons" all season, has returned to New York and resumed his vocal studies with Mrs. Severn. Mr. Earnest had the principal singing role in the performances.

BROOKLYN.

THE Brooklyn Trio Club—Leopold Wolfsohn, piano, William Grafing King, violin, and David Gober, 'cello—will give a concert tonight at Anderson's Apollo Hall. Miss Edith Milligan, Mr. Wolfsohn's gifted pupil, is to assist. The program follows:

Trio, C minor, op. 69 ..... Sternberg
Brooklyn Trio Club.
Berceuse, D flat, op. 57 ..... Chopin
Etude, C minor, op. 10, No. 12 ..... Chopin
Ballade, A flat, op. 47 ..... Chopin
Edith Milligan.
Kreutzer Sonata, A major, op. 47 (first movement) ..... Beethoven
Messrs. Wolfsohn and King.
Love's Repose ..... Henselt
Concert Study, G flat, op. 24 ..... Moszkowski
Edith Milligan.
Trio, op. 34 ..... Chaminade
Brooklyn Trio Club.

Tuesday, May 24, the Brooklyn Institute of Arts and Sciences will give two out of door Shakespearian productions on the grounds of the Midwood Club, in Flatbush. "As You Like It" will be played in the afternoon and "A Midsummer Night's Dream" in the evening by the Ben Greet Company. Both plays will have adequate musical settings.

Mrs. William E. Beardsley expects to visit the St. Louis Exposition this month. She will be absent about a fortnight, and on her return will resume her teaching at the studio in the Pouch Mansion.

Madame Ohrstrom-Renard's Musicale.

MME. OHRSTROM-RENARD gave her last musicale of the season in her home, 444 Central Park West, where she brought forward a number of her advanced pupils, assisted by Anna Jewell, the pianist. A good program was presented in a thoroughly satisfactory manner. The singers possessed fine voices, and sang with excellent style, particularly good diction, correct and distinct pronunciation in whatever language they sang. The accompaniments were, as usual, played by Madame Renard herself.

The following was the program:

Duo from Stabat Mater ..... Rossini
Miss May Corin and Mrs. L. Nova.
Aria from Samson and Dalila ..... Saint-Saëns
Miss Sara Thomson.
Vision Fugitive ..... Massenet
George Schaarschmidt.
Prinzessin ..... Grieg
Chanson des Baiser ..... Bemberg
Miss Hortense Mendelsson.
Sur la Plage ..... Chaminade
Ich Grolle Nicht ..... Schumann
Miss Catherine Cohen.
Fugue, A minor ..... Bach-Liszt
Prelude and Ballade ..... Chopin
Anna Jewell.
Ich will dein Auge Kuessen ..... Von Fielitz
When Love Is Kind ..... Old English
Auf Wiedersehen ..... Bendix
Mrs. L. Nova.
Trio from Faust ..... Gounod
Miss Mendelsson, Messrs. D'Orn and Schaarschmidt.
Jock o' Hazeldean ..... Old Scotch
My Heart Is Sair ..... Old Scotch
Miss Sara Thomson.
Von Ewige Liebe ..... Brahms
George Schaarschmidt.
Eventide ..... Agathe Baker-Gröhndahl
To the Queen of My Heart ..... Agathe Baker-Gröhndahl
Mrs. L. Mendelsson.
Quartet from Rigoletto ..... Verdi
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MILAN, APRIL 26, 1904.

VERDI'S "Otello" opened the primavera season at the Dal Verme. With the exception of tenor and soprano, the rest of the cast was not worth while listening to. It is again noticeable that with an artist like Signora Emilia Corsi as Desdemona, and a tenor with a voice like Angioletti, the other singers seem to be especially selected with a view to finding the worst ones.

Angelo Angioletti has a splendid voice. He had to repeat the "Esultate" and "Santa Memoria." In fine singing though he lacks very much, but that is generally the way—a good voice means little artistic qualities. As for Signora Corsi, her Desdemona is so well known here that remarks are almost superfluous. She has a beautiful voice, and is an artist to her finger tips. The "Salice" and "Ave Maria" of the last act were simply exquisite.

Late concerts here were the Societá del Giardino, with the pianist Consolo and the violinist Polo.

At the Institute for the Blind, Signora Onoria Papovici, soprano, was the attraction.

At the Famiglia Artistica the violoncellist, Professor Berti, and the Signorine Bozzi and Melgunoff took part.

The Vedetta Artistica, a musical paper of Florence, speaks of the enthusiastic reception given to César Thomson in a late concert there. He played among other things, "Follia," Corelli; "Ciaconna," Bach; capriccio (24), Paganini; "Arte dell' Arco," Tartini, and a mazurka, Chopin, arranged for violin by himself.

And from the same city favorable notices are reported of a concert for the benefit of a charitable society, as given by Miss Mabel Hastings.

Battistini, the celebrated baritone, will sing in "Ernani" and "Ballo in Maschera" at the Verdi.

In other cities the following operas are at present being given:

Rome (Costanzi)—"Gli Ugonotti," with splendid cast: Signorini, tenor; De Macchi, dramatic soprano; Toresella, light soprano; Sammarco, baritone; Rossato, basso.

Alessandria (Finzi)—"Adriana Lecouvreur."

Brescia—"La Sonnambula."

Florence (Pergola)—"Lucia de Lammermoor," with the soprano Galvany.

Genoa (Politeama)—"Manon," Massenet.

Modena—"Gioconda."

Palermo (Massimo)—"Gioconda," with the soprano Burzio, who replaces Amelia Pinto.

Piacenza—"Fedora," with the tenor Parola.

FIDELIO.

VON KLENNER PUPILS' MUSICALE.

FOLLOWING her plan of educational musicales, Mme. Evans von Klenner arranged an Italian program for the May evening at her studio residence, 230 West Fifty-second street. A glance down the list of songs will show an unusual acquaintance with music that is little known and rarely heard in the studios of this town. When Italian music is mentioned most people are inclined to think that florid airs from operas is what they are going to hear. But Italian composers, as well as composers in other lands who sometimes wrote in the Italian style, composed some pretty songs, and a few of them will be found among the following selections:

Duet, Qual Anelante.....Marcello
Miss Marie Griffen and Mrs. Fique.

Sognai.....Schira
Miss Ella Cottle.

Ninon.....Tosti
Miss Marie Griffen.

Gia la Notte.....Haydn-Viardot
Mrs. L. S. Wilder.

Tonight and Tomorrow.....Leoncavallo
Miss Besse A. Wright.

Duets, Tuscan Songs.....Caracciolo
Misses Mina and Cora Raymond.

Torna.....Denza
Miss Isabel Woodruff.

Quando m'en vo soletta.....Puccini
Mrs. Richard Beard.

Dormi pure.....Scuderi
Miss Matilde Parraga.

Canto Toscano.....Gordigiani
Nina.....Pergolesi
Mrs. Katherine Noack Fique.

Pur dicesti.....Lotti
Mrs. Pauli-Schrader.

Duet, Napoli.....Tosti
Miss Welker and Mrs. Avery.

Ballatina.....Caracciolo
Musica prohibita.....Gastaldon
Mrs. Emma Stumpp.

La Farfalla.....Gelli
Miss Mina Raymond.

My Dreams.....Tosti
Miss Lillian Seville.

La Violette.....Scarlatti
Son Gelosi.....Righi
Miss Lillie May Welker.

Penso.....Tosti
Voce di donne.....Ponchielli
Miss Clara L. Sanders.

Esmeralda.....E. Pizzi
Miss Mable Clarke.

Duet, La Regata Veneziana.....Rossini
Misses Pohlman and Wade.

MEXICO.

CITY OF MEXICO, May 3, 1904.

MME. GENEVRA JOHNSTONE-BISHOP gave a concert last night at the Arbeu Theatre, being assisted by Miss Grace Kellogg, pianist; Rafael Galindo, 'cello, and Master Galindo, violin. The concert was a great triumph for Madame Bishop, as she was compelled to respond to several encores. Her singing of two Hawaiian songs was a real novelty. Mrs. Bishop also sang a very pretty little Mexican song, entitled "Terecita Mia," which had to be repeated. She will leave today for the city of Puebla, where she will also give a concert. Madame Bishop was tendered a reception at the American Club Saturday night, and was also presented to President and Mrs. Diaz yesterday afternoon.

The zarzuelas billed for this week at the Teatro Principal are "El Trebol," "La Molinera de Campiel," "Chin Chun Chan" and "El Terrible Perez." This is our popular theatre, and is a place where one can go and see one act by paying 25 cents, and if he likes he can remain by paying at the rate of 25 cents for each tanda or act. The names given above are short musical comedies, each constituting an act and, of course, are different stories.

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A New East Side Orchestra.

THE Educational Alliance has decided to form an orchestra class from among the musical young people living in the neighborhood of the Alliance's activity. It is expected that this will result in the training of competent players, who will be in a better position to secure professional engagements than they would be without this preparation. The only requisite for entrance to the class will be sufficient ability to pass a preliminary examination. The examination will begin on October 1. Musicians will be trained not only for the orchestras of this city, but for orchestral work throughout the country. It is a worthy project and should succeed if the proper conductor be found.

The William L. Whitney International School.

A BRILLIANT success was recently obtained by a young American, Miss Lucy Allen, of the William L. Whitney International School, at Florence, Italy. Gifted with a full, strong voice of excellent timbre and a solid foundation on which she will build a splendid artistic future, Miss Allen gave a most varied program, from Bizet to Weber, from Rossini to Verdi, from the languid song of "Mefistofele" to the florid style of "Semiramide," and displayed a wealth of voice. Her Italian diction is most accurate. Miss Allen plans to pursue an operatic career in Italy.

"Elijah" at Englewood.

MENDELSSOHN'S "Elijah" will be given by the Englewood Choral Society on May 19, assisted by Shanna Cumming, John Young and Henri G. Scott.

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Her tone is pure, full, authoritative, without monotony of intensity.—Boston Herald.

She gave them a full, sweet, pure voice and a charming cantabile, phrasing thoughtfully and genially.—Boston Journal.

Miss Nichols was always interesting, more interesting than any violinist of her sex who has played here.—Boston Herald.

She is a fine player and a charming one.—Boston Globe.

We could hear more of this artist with great pleasure.—Boston Advertiser.

She plays with an admirable tone, large and sympathetic.—Boston Post.

She returns home tested and found worthy.—Boston Journal.

In the presto movement Miss Nichols took it with an agility that was a new sensation.—Boston Globe.

Miss Nichols' tone is large, full and broad.—Boston Advertiser.

Miss Nichols is to be warmly congratulated on her success.—Boston Post.

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The Cincinnati May Festival.

Triumphal Success Marks the Sixteenth Biennial Musical Event in the Ohio City—Theodore Thomas the Star of the Festival.

CINCINNATI, Ohio, May 14, 1904.

WITH the Bach B minor Mass, the greatest choral work of all times, the Festival Chorus on Wednesday night had a noble beginning for the establishment of its record at the sixteenth Cincinnati May Music Festival. It was a keynote worthy of its prestige. While it was not unfamiliar to festival history, having been given at the preceding festival in 1902, and the "Kyrie" and "Gloria" from the Mass having been heard in 1886, its colossal proportions, gigantic in their simplicity, invited but a new admiration and confirmed appreciation. The Bach cult is reverently nursed by prominent musicians all over the world, and with all the progress of ultra modernisms in music and orchestral expansion the foundation of it all is easily acknowledged in Bach.

In the little Moravian town of Bethlehem, Pa., the music of the Bach B minor Mass is so thoroughly familiar to the chorus that they know it by heart and sing it without the score. Their performances have spoken with conviction and authority—not more so, however, than the performance of the Cincinnati Festival Chorus, under the direction of Theodore Thomas. With an orchestra of 125 men Mr. Thomas aimed to present the orchestral portions in their integrity, supplying the lack of obsolete instruments by combining with other instruments the Bach trumpet parts and restoring the old oboe d'amore, employed so beautifully in the Mass. The two instruments made especially for the performance of 1902 came again into use and were played by the soloists with charming effect.

With such an orchestra and chorus of 450 voices thoroughly trained for the past two years, and devoutly familiar with the music and inspiration of the work, the audience had every reason to expect an authoritative and commanding performance. Into this expectation was also thrown the assurance that William Middelschulte, one of the leading organists of the world, presided at the great Music Hall organ, which has much to do all through the Mass in giving solemnity and dignity to its sublime music.

It may be said that the Cincinnati chorus, while not without defects, fully vindicated its prestige. The chorus was well balanced, with the traditional exception that the tenors were weak in proportion to the other divisions, although such as they were they asserted themselves well in the few solo parts.

The chorus proved its chief distinction in the general character of its work—by its thorough, devout grasp of the spirit of Bach and its ability to give it expression. There was no attempt made at dramatic effects, for Bach intended none in the religious solemnity and inspiration of the Mass. The simplicity and breadth of Bach were always prominent and one felt in close touch with the heartstrings of the master. Defects were noted, principally in some considerable lagging in most of the difficult figures and a lack of clearness in the rhythmic accents and expressions. In fact, at the close of the "Et resurrexit," which was otherwise grandly sung, there was some swallowing of whole phrases—a slurring which was cleverly covered up by the orchestra.

The chorus was thoroughly responsive to the direction of Theodore Thomas, and the lightness as well as elasticity with which some of the more difficult numbers were sung was an agreeable surprise. Both choruses of the "Kyrie" were beautifully and tersely given. The "Gloria" began with a spirited attack and easy flowing texture, but as the number progressed there were signs of weakness in the phrasing and uncertainties in the expression. The real test and best work of the chorus began with the "Credo," which, with all its tremendous rhythmic and fugal difficulties, was given a notable reading—one that will go far toward maintaining its record. The opening chorus was sung with a great deal of verve and animation. The "Crucifixus" reflected in its reading the intense sorrow in the tone picture, which is one of the most beautiful in the Mass. The "Sanctus" was perhaps the best choral success. The fugue on "Pleni Sunt Cœli" was a clear, forcible, well sustained reading.

If the defects are considered and the difficulties weighed the conclusion is still sure that altogether the chorus presented a performance which is worthy to go on historical record in evidence of its noble aspirations and high accomplishments.

To the enjoyment of this noblest of choral works the orchestra, under Theodore Thomas' direction, contributed a very considerable and essential part. His orchestral arrangement of the Mass, supplying obsolete instruments by other combinations with the trumpets and restoring two of the most effective reeds, was masterly. The orchestra itself was a model in finish and elasticity. It played as lightly as though it represented but one instrument under one mind's direction, and with the orchestra entered another factor—the superb organ accompaniment of William Middelschulte—whose utterances on the great organ spoke the voice and authority of Bach.

Not to be forgotten ought to be the several instrumental obligati—L. Kramer, violin; A. Quensel, flute; F. Starke and O. Hesselbach, oboes d'amour; L. de Mare, corno da caccia, which were beautifully played.

Much interest naturally centred in the American première of the two English soloists, Miss Agnes Nicholls, soprano, and William Green, tenor. Both well rewarded expectations. Miss Nicholls has a round, full voice, of carrying power, of the purest intonation and remarkably clear enunciation. She sings in the genuine English oratorio style, with simplicity and nobility. She made a most satisfying impression. Mr. Green has a beautiful voice, which carries well and is full of sympathy and feeling. Really inspiring was the duet which he sang with Miss Nicholls, "Domine, Fili Unigenite." His singing of the solo, "Benedictus," was a tender and poetic tribute, only marred by his getting off pitch several times toward the close.

Schumann-Heink, it need hardly be said, sustained her glorious reputation, although oratorio does not by any means suit her temperament and training as well as opera. Her reading of the aria "Qui Sedes" was tempered by a beautiful earnestness and simplicity.

The broad, finely proportioned artist among the soloists was Watkin Mills, basso, an old time festival favorite. His two solos, "Quoniam Tu Solus Sanctus" and "Et in Spiritum," were models of enunciation and oratorio singing. His noble breadth of style and beauty of delivery were everywhere in evidence.

The B minor Mass was preceded by the orchestral performance of the Bach suite No. 2, B minor, which, with its beautiful flute obligato, was given a worthy reading.

If a mirror had been placed before the first music festival matinee concert Thursday afternoon it would have reflected one of the most beautiful and interesting programs ever recorded in the history of the institution's past. Theodore Thomas is known to have the happiest of faculties in the construction of his programs, but his skill and inventiveness in that direction seemed to have surpassed themselves in the delicious menu which he offered yesterday—a Lucullian feast of music fit for the gods. There were really two programs, separated by an intermission, each one of which was completed and rounded out, and of which one was the historic complement of the other. It was a rare occurrence to enjoy two symphonies the same afternoon, the Mozart in E flat and the Beethoven No. 8, F major. But with these highest forms of orchestral expression there were associated works, both classic and modern, that had not been heard here before—educational in their scope and character. Of course such a program from the nature of things was given to the exploitation of orchestra and soloists. The chorus will again be heard from tonight.

The festival orchestra was quite up to the record of its standard—not so massive as at other festivals, but of remarkable swing and elasticity. The strings made up a magnificent body of players, with a quality of tone that was surprising. The reeds, too, were mellow and finely attuned, but the bass and tenors had some rough edges.

Mr. Thomas, in the length and test of such a program, conducted with his usual grace and composure, spent none of his physical energies wastefully, and still the bond of sympathy between him and his orchestra seemed to be perfect. His conception of the Mozart symphony was well suited to its innate beauty and simplicity.

It progressed from movement to movement as spontaneously as though each one had been a fresh bed of spring flowers. It was beautiful music—beautifully conceived and beautifully expressed. The andante con moto is a thorough inspiration, and the orchestra spoke its message with conviction—the shadings and nuances being delicately given. The menuetto is a famous movement, but Mr. Thomas, with his usual predisposition to acceleration, took the tempo rather fast, and made some of the audience wonder whether they were really listening to the stately dance music of their ancestors. The rondo of the finale was given with delightful swing and character. Speaking of the tempi of Mr. Thomas, it has often been a matter of speculation why he accelerates them. The answer seems to me that making use of the license of interpretation, he seems to be intent on making everything as brilliant as possible for concert effect. In Schubert's entr'acte, B minor, from "Rosamunde," the audience welcomed a first time festival number which made a powerful impression. It shows to advantage the intense pathos and dramatic ability of the composer, and was read by the orchestra with terse and poetically wrought contrasts.

It was Mr. Thomas who gave a few years ago the most authoritative pronunciamento on the genius of Elgar, and as his most pretentious and successful work, "The Dream of Gerontius," is in the scheme of the present festival, it was a considerate provision to prepare the public mind for its reception by presenting at the matinee two of the English composer's most characteristic orchestral numbers—his "Variations," op. 36, and the "Double March—Pomp and Circumstance," op. 39. Both show a wonderful vitality and

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clearness of purpose as well as lucidity of expression. Both reveal the modern contrapuntist and orchestral composer in the most advanced type of instrumental resources, with a wealth of originality in the treatment of his thematic material that gives him a unique place among the composers of the present day. Mr. Thomas and the orchestra seemed to be in love with their subject. The readings were of an intensely wrought and enthusiastic character—especially in the variations.

The latter are a series of character pictures—constructed in their general design much like the sketches of Schumann's "Carnival," only instead of being objective they are intended to be of personal allusion. With the Beethoven symphony a large portion of the audience was quite familiar, as it has been given here at the Symphony concerts. The reading was graceful and piquant—nothing much to be criticised excepting that the tempo of the last movement, even it is marked allegro vivace, was precipitously fast, making it almost impossible to trace the beautiful little phrases of Beethoven's music.

Mr. Thomas at previous festivals was accustomed to give one Wagner afternoon or evening, but in the curtailing of the number of concerts the music dramatist could be accorded only a few excerpts—these with the exception of the "Vorspiel" to "Meistersinger" to be played at the Saturday matinee were given—in the "Bacchanale" from "Tannhauser," the prelude from "Tristan and Isolde" and Isolde's "Liebestod." Mr. Thomas speaks with authority when it comes to an interpretation of Wagner—but he hurried the orchestra through the "Bacchanale" in a slipshod manner. His conception of "Tristan and Isolde" was more in keeping with the subject.

Two soloists made their individual bows to the audience—Madame Schumann-Heink and Miss Agnes Nicholls. Both were in splendid voice and warmed up the audience to a high pitch of enthusiasm. The marvelous range of Schumann-Heink was never put to a better test than in this recitative and aria from Mozart's "Titus." It seemed almost impossible that such deep, sonorous alto tones should be flashed full upon the ear after she had dwelt on a soprano range by the most ingenious art of falsetto, or that she should have with the same ease reversed the order. But the conception and interpretation with such voice material were such as to be long remembered. It was a reading of the most dramatic intensity, in which every note and phrase had its message to tell—that went straight to the heart. In the Liszt song of "The Three Gypsies" she gave a powerful character delineation that reproduced the story of the original like a passing living panorama.

While Miss Nicholls left a noble impression of her art as an oratorio singer in the Bach B minor Mass, the interest was still more on the qui vive how she would acquit herself in the domain of dramatic and heroic song. A crucial test was selected for her in the great "Oberon" aria, "Ocean, Thou Mighty Monster," and Isolde's "Liebestod." Her voice was not of sufficient heroic proportions to do full justice to the "Oberon" scene, and her high notes lacked musical quality, although at the close she arrived at a climax of intense dramatic expression. But Miss Nicholls made her claim to distinction good in the "Liebestod," which she sang with a noble, broad conception, and with a voice whose warmth and intensity reached large proportions, and which sustained a clearness and power above all the fortissimo demands of the orchestra.

Edward Elgar, the English composer, was the star of Friday night. Around him in "The Dream of Gerontius" all the other musical lights revolved. It was a novelty, too, that had risen in the creative skies, and on that account, too, the first performance at the Cincinnati Festival was thrice welcomed. The mysticism of Elgar's creation is many times apparent, but if it is mysticism in musical form and expression, the subject itself upon which this mysticism is so effectively employed is as clear as daylight to the Catholic believer. A devout Catholic himself, Elgar approached his subject with awe and reverence; but his treatment and working out of so solemn and sacred a subject, with all its mystery, is not veiled in mystery.

It is pierced by the eye of faith as much as the beautiful poem of Cardinal Newman that supplied to the composer his expository text. The prayers of the priest for the dying, the supplications of the faithful for the souls in purgatory, the journey of the liberated soul through space in the company of his guardian angel—his arrival close to the Judgment Seat—the execrations of the devilish host, the purging of the remains of sin in a place which is heaven without its actual enjoyments, may be mysterious to the uninitiated, but they are familiar to every Catholic child who knows his catechism. Around this story of Gerontius, Elgar has woven one of the most strikingly modern and uniquely original musical fabrics of the present day. The cantata fairly bristles with strange harmonies, and the most marvelous contrapuntal skill is shown, but throughout it all there is clearness of purpose and design—the musical language fits each situation startlingly well.

If the Cincinnati chorus was given a crucial test in the Bach B minor Mass, the test was none the less so, and in some respects more exacting, in this profoundly mystic work of the English composer. And if it was a great test it was also a great triumph. Such splendid tone volume, noble crescendos and fortissimo effect as was secured in the last Chor of Angelicals, "Praise the Holiest in the Height," was something to be proud of. The proportion and balance were perfect, and the entire texture was a plastic mass that responded to all the demands of the music. The elasticity of the Cincinnati chorus was strongly in evidence, and it was realized that Mr. Glover had not labored in vain. The sibilant, strident orchestral music to the groans and demoniacal laughter of the chorus made up a strangely fascinating, weird effect—a realistic picture of the passage of the soul past the haunts of evil spirits. The chorus was in full sympathy with the subject, understood its chapters thoroughly, and therefore the interpretation was one of record. It ought to be noted that the best work of the chorus—in the finer effects of shading and expression—was displayed in the first part of the cantata, the chorus of assistants. The audience realized the splendid work of the chorus and at the close of the cantata gave it enthusiastic applause.

With what has already been said about the festival orchestra under Thomas there need hardly be much comment on the exceptionally beautiful orchestral accompaniment that was given to "The Dream of Gerontius." Aside from the fact that Thomas had an ideal conception of the work, in the actual work of interpretation the orchestra paid attention to every detail of effect. The gradations from pianissimo to fortissimo were never so finely drawn, and the startling contrasts were in keeping with the character of the work.

Of the soloists Miss Muriel Foster, contralto, proved the revelation. It may be said without fear of contradiction that not since the festival days of Annie Louise Cary has such a singer—of such wealth of voice material and voice quality—made her appearance in Music Hall. And yet it was not so much the material—which expanded to a climax—that invited admiration as the carrying power of her voice. In the cantata the greater part of the solo work is assigned to the Angel—and to it Miss Foster gave a consistently beautiful and thoughtful interpretation. It was this exquisitely wrought conception that added a double charm to her voice. The power and vitality with which her voice gave expression to dramatic situations were only equaled by the tenderness and pathos that she imparted to those of gentler import. Miss Foster may easily be awarded first place among the English soloists that were brought over expressly for the festival.

William Green, to whom was given the exacting part of Gerontius, was not always up to the standard. He has a persistent penchant for getting off pitch, and in the upper register he is inclined to force his voice. Besides, for a tenor voice it hasn't the most musical of quality. On the other hand Mr. Green must be admired for his masterly conception—thoroughly in sympathy with the intentions of the composer. He is an oratorio singer of the best English type, and in constructiveness his work is always admirable.

An artist of the first degree Watkin Mills asserted himself to be in the role of the Priest and Angel of Agony. He sang the "Profiscere Anima" with broad simplicity and a thorough devoutness and fidelity to the text. Such uniform clearness and nobility of voice may only be found in a singer who can lay claim to the distinction of greatness.

Mr. Thomas prepared his audience for "The Dream of Gerontius" by giving them, by way of introduction to the concert, Elgar's incidental music and funeral march from "Grania and Diarmid." It shows the wonderful fecundity of the composer in orchestral expression, and was beautifully played by the orchestra.

By way of juxtaposition Mr. Thomas had placed on the same program the tone poem, "Death and Transfiguration," by Richard Strauss, which illustrates the same subject as "The Dream of Gerontius," with different adjuncts and from different points of view.

As it was recently given here under the composer's direction, it need only be said that the reading of Thomas was pretty much in keeping with his ideals, although the general reading of the work was perhaps a little more fervid and effective.

Miss Agnes Nicholls, soprano, was a disappointment in the great scene and aria, "Abscheulicher," from "Fidelio," even if she managed to reach somewhat the heights of dramatic expression at the close. There was a lack of intensity to her entire conception, and her interpretation fell short of what might be expected from a heroic singer in a heroic aria.

The "Hymn," of Berlioz, for double chorus and orchestra, given its first performance in this country, was easily mastered by the choruses and the pyrotechnical display of the music, tempered by a few sober moments, easily thundered to a climax.

The sixteenth festival came to a close today with an afternoon and evening concert. At the matinee Bruckner's "Unfinished" symphony left a poor impression. It is dry, uninteresting and positively wearisome. Brahms' rhapsody was well sung by the male chorus, and Madame Schumann-Heink sang the solo part divinely. The orchestra played effectively the rondo, "Pranks of Till Eulenspiegel," by Strauss. Both Thomas and the local director, Edwin W. Glover, received ovations tonight. The gigantic program was performed of the Beethoven Mass in D and the "Ninth" symphony. The chorus won a triumph. The festival was a financial success.

J. A. HOMAN.

Rogers to Assist Ysaye.

FRANCIS ROGERS, the baritone, has been engaged to assist Ysaye at the concert which the great violinist will give at the Columbia Theatre, Washington, D. C., on the seventh day of December next.

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MARC A. BLUMENBERG - - - - EDITOR-IN-CHIEF

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IT has been decided that next season again the Metropolitan Opera House Company will go to Philadelphia for some performances there. New York is honestly glad.

MAYOR McCLELLAN, of New York, has been elected an honorary member of the Lafayette Maennerchor, of Ridgewood, L. I. Is it because he sings his own praises so well?

THERE is talk of an American concert tour to be made by the brothers De Reszké next year. The talk furthermore says that the recitals are to be Jean de Reszké's farewell public appearances. The talk has it, too, that a Wagnerian soprano will sing operatic scenes with the two brothers, and that the tour will open in New York and then extend to Boston, Chicago and the far West. The talk offers as a climax the information that the De Reszkés are to be paid $5,000 per night for their appearances. We give the whole talk for what it is worth.

IN the music room of the Boston Public Library a bronze tablet was hung last week dedicated to seven writers of American patriotic songs. Those who were so signally honored are William Billings, the father of American psalmody; Oliver Holden, the author of "Coronation"; John Howard Payne, who wrote "Home, Sweet Home"; Samuel Francis Smith, who wrote "America"; Francis Scott Key, author of "The Star Spangled Banner"; George Frederick Root, who wrote "The Battle Cry of Freedom," and Julia Ward Howe, author of the "Battle Hymn of the Republic," and the only living member of the group.

ARCHBISHOP FARLEY has appointed the following commission to carry out the edict of Pope Pius X regarding the reform of music in the Catholic churches: Monsignor James McGean, chairman; the Rev. Anthony Lammel, the Rev. John Kellner, the Rev. John Kean, the Rev. J. B. Young, S. J.; the Rev. John J. Hughes, C. S. P.; John Hurley, organist of St. Paul's Church, New York city, and Bernhard E. Johnston, organist of St. Mary's Church, Yonkers. The first meeting of the committee was held at the Archbishop's house on Friday evening, and initial plans were suggested and discussed. None of the members would say anything for publication, except to declare that the Pope's wishes will be carried out to the letter and as speedily and vigorously as possible. It will be found that when the Gregorian reform actually is begun there will be more trouble than the Pope bargained for. In this country the organists, the choirmasters and the singers are not accustomed to the Gregorian chant. Our church singers have been trained in the classical and operatic school which has so long been in vogue in the churches here and elsewhere. Gregorian music is exceedingly difficult to sing. It requires a legato, a power and a vocal quality which most of our modern singers do not possess. We are curious to see how this difficulty will be met by Archbishop Farley's committee.

THE Kaim Orchestra, of Munich, has just finished its season of "Pops" under Peter Raabe's direction. These concerts in the lighter vein are a series apart from that over which Weingartner holds sway. His concerts are an "extra subscription course," like the Nikisch series with the Berlin Philharmonic concerts. A glance over the "popular" programs of the Kaim Orchestra give one a high respect for the musical tastes of the masses in Munich. The list contains such classical works as the following: Eight symphonies of Beethoven, one each of Haydn, Mozart, Mendelssohn and Schumann, four symphonies by Schubert, the ballet music from Gluck's "Paris and Helen," Mozart's "Serenade" for string orchestra and tympani, and "Nocturne" for four small orchestras, excerpts from Beethoven's "Mount of Olives," Berlioz's "Fantastic" symphony, "Harold" symphony, and "King Lear" overture, Liszt's "Dante," "Tasso," "Hungaria," and "Christus" excerpts, Wagner's "Faust" overture, two symphonies by Brahms, his A major "Serenade" and "Academic" overture, two symphonies by Tschaikowsky, Strauss' "Death and Apotheosis," two symphonies by Bruckner, Smetana's "Moldau," Hugo Wolf's "Penthesilea" and Weingartner's first symphony. It is unique indeed to hear of a series of orchestral "pops" which does not include Handel's "Largo," Gillet's "Loin de Bal," Schumann's "Träumerei," Moszkowski's "Serenade," Brahms' "Hungarian Dances" and Mendelssohn's "Spring Song."

World's Fair Music.

THE amount of money appropriated by the St. Louis World's Fair Commission to the Bureau of Music is $450,000. An orchestra of 80 men has been engaged for service during the period of the Fair. Prizes to brass bands and to organists, &c., represent some $50,000, and there are incidental expenses which make it impossible to provide for this orchestra of 80 men with the balance of the appropriation after the deduction of these prizes and expenses. In order to cover the deficit and to maintain the orchestra, arrangements have been made to give its services to the concession called "Tyrolean Alps"—a popular resort, in fact, a representative German beer garden establishment, in which it is expected that hundreds of thousands of people will find solace and gratification through the music of the orchestra—and for this the "Tyrolean Alps" Association pays the sum of $65,000, which enables the World's Fair to have the symphony orchestra.

This orchestra will give concerts in Festival Hall, a small admission fee being charged, and it can exist only through the "Tyrolean Alps," the $65,000 being the mainstay, for it is not expected that receipts of any consequence will come through the Festival Hall concerts, the experiences in former World's Fairs being accepted as precedents. We have, therefore, the spectacle of an orchestra which is supposed to be built on classical lines existing only through the money paid for its use by a popular beer resort. Hence, thanks to the beer.

The orchestra is to assist at choral concerts and other classical events, and is under the direction of a local conductor, Mr. Ernst. It is, of course, not a permanent orchestra, but one of the usual incidental bands formed for this particular purpose and destined to play all kinds of popular and light music in the "Tyrolean Alps," and, consequently, subject to the vicissitudes of conflicting tutelage, for a number of conductors besides Mr. Ernst (who will direct at the hall) will conduct the concerts at the "Tyrolean Alps."

Under such conditions, in the first place, constitutionally being a defective orchestra; in the second place, being directed by a number of conductors, and in the third place, performing popular music with the usual indifference that soon begins to manifest itself with such performances, there can be no satisfactory orchestral work done at the St. Louis World's Fair.

Mr. Ernst is a conductor who has a good reputation in St. Louis, but every city has its local conductor with similar local distinctions. He never has conducted a permanent orchestra of any quality, and if he is a great master with the baton the fact remains unknown, but even if he were one of the great leaders of orchestras today he could accomplish nothing of consequence under these conditions. His work cannot, therefore, be judged by what he is to do at the World's Fair in St. Louis, the handicap being too weighty.

At the Chicago World's Fair the appropriation for the Music Department was $750,000. The conductor was Theodore Thomas. The orchestra was a permanent one, having been under his direction and having played only at classical events. The concerts were given daily at Festival Hall and were free to the public, and the orchestra did not play in any public resorts, beer gardens or shows. The loss to the Music Department was immense, because the people who visited the World's Fair did not go there to hear classical concerts, even though Theodore Thomas conducted them.

The system at St. Louis is a popular one, without regard to the effect of classical music upon the masses. The system at Chicago was an educational one, conceived with the idea of giving an opportunity to the people to hear free of charge great concerts under a great conductor. The fact that this great loss of money was sustained in Chicago guided the authorities in St. Louis in their decision not to make any attempt to force classical music upon the masses visiting the Exposition. There is no reason why they should be criticised for this decision. In fact, it is doubtful whether they could act otherwise. The experiments of several World's Fairs have all been against any efforts to make any attempts whatever to feed a general mass of people with the classical, and this reflects the general condition of affairs throughout the United States.

The city of New York and its environs contain about 4,000,000 people. Of these 4,000,000 there is not 1 per cent., not 40,000, interested in classical music. Notwithstanding the music in the public schools, more than 99 per cent. of the people of this community have not the faintest glimmer and could not give the dimmest suggestion as to what classical music means, and what it is, and wherein it differs from what is called music. And New York is called "the centre of American civilization." St. Louis is a Western city with ambition to develop. How can we expect the people of St. Louis, or the people of the country, to appreciate an art which is not understood here? If the St. Louis Exposition succeeds in entertaining 30,000,000 people, there will not be 50,000 interested in classical music. Fifty thousand people in six months means about eight or ten thousand a month. At twenty-five cents admission to the Festival Hall the receipts would hardly pay for the maintenance of the building. At ten cents admission they would not pay for the wear and tear of the floor and seats.

The St. Louis Exposition authorities did the only thing they could do with classical music; that is, they did their best under the circumstances. When there was no attendance at the Theodore Thomas concerts in Festival Hall, Chicago, under a free admission, what can we expect at Festival Hall, St. Louis, with a charge for admission, or even without a charge?

THE CANT OF CRITICISM.

OUR recent editorial, "The Cant of Criticism," is still being discussed and copied in the newspapers of this country and Europe. London Musical News is disgusted at the amateurish criticism which appeared in the New York dailies after the premiere of Richard Strauss' "Sinfonia Domestica," and voices its sentiments by quoting some of that criticism and then commenting as follows:

> What does it mean? Who can afford the time to do as these critics and make the dictionary the bedfellow of the newspaper? One thing is clear—the writers intend to say something nasty—and succeed! * * * These deliberate "playings to the gallery" are scarcely worthy the name of criticism, and are ludicrously out of place in dealing with the work of a man like Strauss, who, whatever may be individual opinions regarding his music, is, without doubt, a composer of originality and of enormous musical gifts. Not all the New York critics have been so unsympathetic. * * * These extracts would seem sufficient to prove that the American critics possess a novelty, if not a freshness, of style which leaves the mere Britisher panting hopelessly in the rear. This, however, is not the universal opinion on the other side of the ocean. The New York MUSICAL COURIER has an article on "The Cant of Criticism," in which are some shrewd observations on the weak points of critics, together with a slashing onslaught on "superannuated musical fossils, with musty minds and mildewed pens." It begins by saying:
>
> "It is a discouraging thing to go through the files of our daily newspapers and to note there how little, how very little advance has been made in the ungentle art of musical criticism. There are to be found the same mental and artistic plane of fifty years ago, in many cases even the same phrases, and in nearly all instances the same limitations, the same ignorance, the same cant, the same hypocrisy, and the same pitiful endeavor to make mere words and meaningless phrases cover a barrenness of ideas and of original thought"!
>
> These be strong words, but there are more to follow. Listen to this:
>
> "We were moved to these reflections by a reading of the daily newspaper criticisms which have been called forth by the 'Parsifal' performances in New York. Such unmitigated literary rubbish seldom has been garnered in any one small section of the globe. In all the symposium there is not an original word; not a sentiment that rings true; not an attempt at the reflection of real public feeling and opinion. Nowhere has mention been made in these criticisms of the feeling of huge and bitter disappointment that assails every common sense American citizen who has gone to see the Broadway

production of 'Parsifal.' The real attitude of the public is not portrayed, because the critics do not study and do not understand it."

Musical News sums up the situation tersely by saying: "Some day, perhaps, newspapers for the million will awaken to the necessity of employing musicians to write musical articles. Some so called musical criticism is enough to make the angels weep." We share the sorrow of Musical News.

MacDOWELL'S JUSTIFICATION.

A VERY interesting letter written by Edward MacDowell to the New York Evening Post was recently published in that journal, and we reproduce the epistle herewith in order to clear away certain misconceptions which must have remained in the minds of American musicians after a reading of the curious statement issued by Columbia University last winter after Professor MacDowell resigned from that institution. He writes to the editor of the Evening Post as follows:

SIR—At a meeting of the trustees of the university, March 7, President Butler was authorized to issue a statement concerning the department of music, which was given wide publicity. The last division of this statement begins as follows:

"At the same time the trustees voted to strengthen the teaching staff of the department by advancing Leonard Beecher McWhood, now tutor in music, to the grade of adjunct professor. Mr. McWhood has been connected with the department almost since its foundation, and has borne the burden of the teaching work."

I requested a rectification of these misstatements, and was notified that my protest would be presented at the next meeting of the trustees. I received today a notification that my letter had been presented at the trustee meeting, April 11, and "laid on the table." This ignoring of my request forces me to assume the correction of this statement, owing to the wide publicity given it by the authorities of Columbia, and the comments of the press. The work in the department of music, which was founded in 1896, has consisted of the following subjects:

History of music, an analysis of systems from the earliest times, including all nationalities; æsthetics; demonstration of all musical instruments, acoustics, harmony, counterpoint and fugue, orchestration and symphonic form, free composition (two courses).

This work was all done by me the first three years. In the third year Mr. McWhood, who had been a student in the department, at my request was given the grade of assistant, and in the second half of this year he had a course in ear training and dictation; 1899-1902 he had the dictation and harmony courses, and at my request was advanced to the grade of tutor; 1902-1903, during my leave of absence, he had the same work, with the addition of a course in counterpoint, and one in advanced harmony and acoustics. With the exception of counterpoint, none of my courses were given during my absence.

The above statement of facts should sufficiently dispel any idea that "the burden of the teaching work" had been borne by Mr. McWhood, whose services, however, have been valuable.

EDWARD MACDOWELL.

Columbia University, New York city.

Professor MacDowell is right in protesting against what he considers an underestimation of the services which he rendered Columbia, and even to the merest outsider the circular of the trustees must have seemed strangely unadorned, not to say brusque. It is difficult to understand the attitude of the University in this whole matter of the musical professorship at Columbia. Do the trustees realize that they have made a mistake, and do they hope to quiet criticism by wrapping themselves in silence? That would be an undignified course to pursue and one not quite fair to themselves, to the public and to Professor MacDowell. Free discussion of a question that interests the entire musical world of this country could bring about only wholesome results, and it is the best means by which Columbia might be able to get into close touch with the constituency to which its department of music must in the end appeal. So far the course pursued by the trustees in a matter that vitally concerns the public has been impolitic and even a bit sulky. We yield to none in our admiration of Columbia as a seat of learning, but in the matter of music it looks to us at present as if our fair University had neither seat nor head.

A CHAMPION FOR RÜBNER.

THE MUSICAL COURIER is in receipt of the following letter from Miss Anna Miller Wood, of Boston, a lady who has more than once proved her superior musical judgment, and in the present communication exhibits also the courage of her convictions:

112 NEWBURY STREET, BOSTON, May 14, 1904.

To the Musical Courier:

In view of the recent discussion about Cornelius Rübner in THE MUSICAL COURIER, the enclosed program of a concert—where I had the honor of singing two of his beautiful songs—may be of interest. A number of his songs were sent me some time ago by Mme. Julie Rosewald (who is now living abroad), who believes Mr. Rübner to be a most gifted musician. I enclose also a list of his compositions. This, I believe, is only partial.

Very truly yours, ANNA MILLER WOOD.

We perused with pleasure the program sent us by Miss Wood, but we were positively overawed at the prodigious output of Mr. Rübner's muse. The list contains some eighty compositions, all of them works in serious and even grave vein. The titles of some of them are "Rosaline," nocturne for piano; "Fantasie," on waltz themes, for piano; "Serenade," "Valse Magique," "Marche Triomphale," "Peace, Battle and Victory," "Marche Héroique," "The Nightingale," "Greetings of the Lodge," "Farewell," "Polka Graciosa," "Dance of the Good Fairy," "Mazurka," "Polka," "Torch Dance," "Galop," "Oriental Dance" and "Wedding March." It is a formidable list, and we can readily understand that it impressed the trustees of Columbia University sufficiently to cause them to engage Mr. Rübner as the head of their music department. We suggest that the "Marche Triomphale" and "Peace, Battle and Victory" be added to the repertory of the University band as a fitting number for performance after a football, athletic or boating victory for Columbia; that "Greetings of the Lodge" be a part of the regular ceremony at all fraternity meetings and dinners; and that the "Torch Dance" sound out on the campus at the annual sophomore burning of geometry books. "Wedding March," "Serenade" and "Farewell" also are capital pièces d'occasion, to be used, respectively, at the wedding of a Columbia student or ex-student, at the beginning of the college term, and at the graduation exercises. The "Galop" would do for mornings when the track team is going through its paces. It is plain to be seen therefore that after all Mr. Rübner will be the right man in the right place, and his detractors have done him grievous and undeserved wrong.

Apropos, the Louisville Herald contained the following in its edition of May 1:

It seems that there is no end to the criticism of the Columbia University officials' action in the matter of engaging Dr. Rübner as a successor to MacDowell. A foreign correspondent of THE MUSICAL COURIER writes that in Europe Dr. Rübner is an "unknown quantity," and adds:

"Columbia could not have chosen a more obscure musician. I have lived in Germany thirteen years; I have been in touch with music and musicians all the time, and I never heard of the man until Columbia picked him up."

This is about what every American musician has to say about the selection. Columbia may know what it is doing, but there are many excellent musicians in this country, imbued with American sentiment—thorough musicians—who are of the opinion that the place could have been filled more acceptably by an American.

SPRING is come at last. Two New York newspapers have already announced that we will hear a new opera at the Metropolitan next season.

ROSSINI AND HIS "BARBER."

IN 1815 the following contract was accepted by Rossini for the composition of "The Barber of Seville":

"Signor Puca Sfoga Cesanni, manager of the Argentina Theatre, engages Signor Maestro G. Rossini for the next carnival season of 1816. The aforesaid Rossini promises and binds himself to compose and arrange for the stage the second buffo opera which will be performed in the said season in the above mentioned theatre and the same libretto, which the aforesaid director shall give him, be the libretto new or old. The Maestro will further bind himself to deliver the score by the middle of January (that is, within three weeks), and to make it suit the voices of the singers, and he furthermore binds himself to undertake all alterations which may be necessary for the performance of the music, as well as for the convenience and demands of the singers."

For all this, and for conducting rehearsals and performances, Rossini was to receive 400 scudi, payable after the first three performances. He had other troubles which curtailed the time allowed him for composing. The manager could not agree with the censor of plays about the libretto till he hit upon Beaumarchais' thirty-five year old comedy, which Paisiello had already set to music. In the short time remaining the work had to be turned out by machine, so to speak, and so composer, librettist and copyists took up their quarters with Zamboni, who had to sing the title role, and did not leave the house till the work was finished. Among them they did the job in thirteen days. To spare Paisiello's feelings the piece was originally named "Almaviva," and Rossini wrote to Paisiello (then in his fifty-sixth year), and received the reply: "I do not doubt that the brilliant genius of my young rival will lend new gaiety to the old theme." Although he added his "heartiest good wishes," he is suspected of intriguing against the new work, which was first given February 26, 1816, amid scenes as disgraceful as those that took place at the first Paris production of "Tannhäuser." Rossini, when he came to the director's desk in a gala costume of a nut brown coat and gilt buttons, was greeted with screams and shouts. The old Manuel Garcia, who was the Almaviva, broke his guitar string, the Basilio tripped over a nail and fell down, and had to wipe the blood from his face while singing. When, at the end of the first act, a cat walked across the stage, the tumult reached its climax. Rossini conducted calmly and unerringly, and at the end of the act was applauded. The second act was inaudible on account of the noise. When the singers, after all was over, called at Rossini's lodgings to try and console him, they found him fast asleep! All the world knows now how the second performance changed the verdict of the public, and how ever since that verdict has been sustained by generation after generation.

THE annual spring discussion is again up relating to the revision and reform of the Protestant hymnology. Dr. Parkhurst says that some of the music associated with the sacred words of the hymns is akin to profanity. Dr. Duffield demands "more classical sacred music." The Rev. Minot J. Savage is content with "the old fashioned words set to the old fashioned music." William C. Carl, speaking from the purely musical standpoint, advances a strong plea for the elimination of some of the primitive hymn tunes. Among other things he says: "Many of the hymn tunes in various hymnals should be eliminated, I am frank to say, while many can be retained. I voice an emphatic objection to changing the harmonization of many of the best known and most frequently used tunes. There is no doubt that the introduction of a new harmony in the old tunes is disturbing to the congregation, but the people who come to church and

sing God's praises might well relegate to the past some of the airs." There is no reason why this question cannot be settled easily and once for all at any of the regular conventions held by the heads of the church, or at some gathering especially arranged for the purpose. The Catholic clergy have set a good example in the energy and dispatch with which they are carrying out the restoration of the Gregorian chant as ordered by the Pope.

AT the annual meeting of the stockholders of the Metropolitan Opera and Real Estate Company, held last Wednesday at the Opera, William K. Vanderbilt was elected director in place of the late William C. Whitney. The other directors are George G. Baker, G. S. Bowdoin, George R Haven, Adrian Iselin, Jr., A. D. Juilliard, Luther Kountze, Charles Lanier, J. P. Morgan, D. O. Mills, H. A. C. Taylor, H. McK. Twombly, W. K. Vanderbilt and G. P. Wetmore.

ANOTHER dramatic representation of "Parsifal" in Manhattan proper will be given at the West End Theatre, beginning May 23, for a week. The text has been made presentable by Marie Doran, and Una Abell-Brinker is to be the Kundry. The announcements make no mention of a Parsifal. Perhaps the work will be given without him. In this new form the action would certainly gain in swiftness and plausibility.

HENRY W. SAVAGE'S invasion of London seems to promise extraordinary success. "Prince of Pilsen," an American comic opera, opened in the English capital on Saturday night, and was received with favor by the public and by the critics. Every little American triumph abroad helps at a time when our home stage has become an outlet for English dramatic overproduction.

EUGENE YSAYE has been engaged to conduct the December public rehearsal and concert of the New York Philharmonic Society. This, therefore, decides that for the coming season the Philharmonic will again be conducted by a number of eminent European symphony directors. Several other engagements are pending, but this one is about to be closed.

"PARSIFAL" was given on the Bowery last week at the People's Theatre—in Yiddish! Mr. Thomashefsky played the hero, Mrs. Gudinsky was the Kundry, and Mr. Rosenthal bled as Amfortas. Shades of Wagner and his "Judenthum in der Musik"!

"OPERA is not all art," said the director of the Metropolitan Opera House in a Herald interview last Sunday. No, indeed, opera is not all art, as we were able to see for ourselves this winter. Opera is nine-tenths business.

VERDI'S "Falstaff" was given with immense success in Vienna. The performance was excellent, and the honors were shared by Demuth, in the title role, and Mahler, at the conductor's desk.

A CABLE from Vienna brings the good news that among the manuscripts of the late Antonin Dvorák there have been found three completed symphonies.

Pending the production of the French version of "Erminie" in Paris next winter, Rudolph Aronson has accepted the management of the Palais du Costume at the St. Louis Exposition. Mr. Aronson has forwarded the first orchestral arrangement of his new cosmopolitan march, "Down the Pike," which he composed while in Fez last autumn, to Mulai Abdul Aziz, Sultan of Morocco.

MY friend Anastasius Adams is an American composer, a fact which I do not harbor against him in the slightest degree. In fact, I rather like the poor fellow, and I pity him, too. He has always been unlucky, ever since the day when his father started to give him harmony lessons. Old man Adams was an Englishman, a graduate of the Royal College of Musicians. He used to think in counterpoint and talk in double fugue. He had small taste for the frivolities of life, and was wont to find his keenest pleasure in transposing Bach's D minor fugue through all the keys on the piano. Anastasius received a whipping on every day when he did not work a dozen pages of figured bass or write an eight voiced Invention. When other boys played marbles Anastasius played a Vittoria motet on the organ, and when they fired cannon on the Fourth of July his father fired him home to do canon on paper. As time wore on Anastasius acquired a hunted look and a prodigious knowledge of composition, but he never had written a real melody and all his works began like Grieg and ended like Reinecke. Then it was that old man Adams hesitated no longer, and made Anastasius an American composer.

I met him just after he returned from an eight year course at Leipsic. He had long hair and a portfolio containing two symphonies, one in E minor and one in B flat (the "Apache" symphony); a symphonic poem, "Beyond the Rockies"; three string quartets, a trio, sonatas for piano alone and for piano with other instruments, six song cycles, and mountains of piano pieces and vocal numbers. Anastasius played most of these works for me, and I was impressed by their length and their thickness. He asked my advice, and I suggested that he try a publisher or two with some of the short songs and the "Waltzes in Fugue Form," which he had just completed. In the course of time Anastasius tried 102 publishers, but without the least success. He remained in the great army of the unprinted and grew hungrier each day. I saw him from time to time, and had grown so accustomed to his settled look of melancholy that I was almost frightened one May morning when he rushed up behind me in Madison square, hit me a blow between the shoulders, and actually laughed.

"Wot'ell, Anastasius?" or something of the sort, I asked.

"Great good luck," he replied; "great good luck for once in my life. You know I've always been so unfortunate with those miserly publishers. Well, here's one actually writing to me, saying he's heard that I have some symphonies and quartets to sell, and asking me to call for an interview at once. He says he hopes he may be the one 'to set a bright, new jewel in the dulled diadem of American music.' That's I—the bright, new jewel—see?" Anastasius showed me the letter, and I looked my surprise rather than expressed it.

"Oh, it's all right enough," he hastened to assure me; "I remember the man and his place very well. I tried to sell him some stuff a few months ago, but he wouldn't even let me show him the manuscripts. He said he was too busy, had his presses running overtime, and didn't even take time for meals, much less for listening to new compositions. Someone must have put my case strong to him. He's a hustler and he'll push my things. Say, isn't it good luck for me?"

"Indeed, it is," I assured Anastasius; "but I always imagined that Cranston went in for publishing music for the multitude and all that kind of thing. He sold 500,000 copies of that miserable waltz abomination, 'Baby Sleeps as Mamma Smiles,' and I believe the putrid ballad, 'Love On, Dear Heart, Love On' actually——"

"Publishers must sell such songs if there's a demand for them," interrupted Anastasius with some heat; "but that does not prevent them from encouraging real composers with the profits from the music that sells best."

My incredulity becoming more marked, Anastasius finally asked me to accompany him to Cranston's, and to be an eyewitness of the negotiations which I regarded with so much skepticism.

Anastasius, his portfolio and I were presently ushered into Mr. Cranston's private office. Anastasius introduced me as a musical friend who would assist in the four hand playing of the symphony in E minor. The publisher, a quiet, well spoken man, of gentle mien and manner, was unaffectedly glad to see Anastasius, and shook him by the hand warmly and long. "You see," he said, turning toward me, "I feel that I have been more than guilty hitherto in my neglect of American composers and their works. I have concerned myself more with business than with art. But from now on things shall be different. I intend to set an example to other publishers, and as a beginning I have decided to publish the complete works of young Adams here. He has been recommended to me as a genius, and I hope I may be the one to set this bright, new jewel in the dulled diadem of American music."

Anastasius smiled, for he remembered the phrase, and so did I.

"What have you brought?" asked the publisher, glancing at the bulky portfolio.

"My symphony in E minor," answered Anastasius; "my string quartet, opus 17, my symphonic poem 'Beyond the Rockies,' three song cycles, my symphonic variations for piano and orchestra, my second violin concerto, a sextet for strings, my newest work, 'Cosmos,' an oratorio, and twenty-odd songs."

Mr. Cranston beamed his approval, and said: "Is this all that you have written?"

"Oh, no," Anastasius replied rather shamefacedly; "there are my 'Apache' symphony, the organ concertos, the trio, the string octet, the——"

"I told you to bring them all," put in the publisher, sharply. "If you've sold some of your works to anyone else, then our negotiations are off. I want them all or none. I shall publish a complete Adams edition."

Mr. Cranston had raised his voice and a young clerk looked in at the door in some anxiety, for he knew that Anastasius was an American composer. However, the publisher became pacified when he learned that none of the Adams compositions had ever appeared in print. The clerk then withdrew rather reluctantly as it seemed to me.

Mr. Cranston handed us some excellent cigarettes and then bade Anastasius play his music. We listened for two hours, during which the enthusiastic composer sang the three song cycles and gave a detailed synopsis and spirited performance of his symphonic poem.

"Before going on," said Mr. Cranston, "we'll run

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over to the Café Martin and have luncheon." We had luncheon, with champagne and numerous toasts to American music in general and to Anastasius Adams in particular. Back at the Cranston office we lost no time in going through the rest of the music, and promptly at 7 o'clock Anastasius sang and played the last majestic strains of his oratorio "Cosmos." Several times during the afternoon clerks came into the private office with matters of business, but Mr. Cranston put his finger to his lips and waved the interlopers away. "We're just printing the 600,000th of our 'Baby' waltz song," he whispered to me; "and they're trying to worry me with the details."

When the music was finally over Mr. Cranston embraced Anastasius and called him "the very Koh-i-noor in the crown of all music," whereat my friend almost wept with gratitude and pride.

"I have several criticisms to offer," commented Mr. Cranston, "and they are these: I do not like the idea of your cutting down the quartet form to only three movements. That is an appeal to popular taste which I could under no circumstance brook in you. Classical form must be upheld, even at the risk of boring the public. It is not the sale that counts in good music—my object is to put art on its proper plane, and to publish music that is real music and not jingle. We must not hazard the chances of American music by pandering to the depraved taste of that public which ever seeks novelty and sensationalism at the expense of all established art canons and the most highly prized traditions. Make your quartet longer, Adams, and repeat the first half of the slow movement. The symphonic poem, too, suffers from brevity, and is much too simple in its development. The harmonies are too easily understood, and any good amateur can play the middle part at sight in the piano arrangement. Make it more complicated and let them hunt for your melody. The song cycles are good, but ought to deal with more esoteric subjects. Why bother with Tennyson, Swinburne, Milton and Shakespeare, when there are such grandiose texts in the works of Schopenhauer, Spinoza, Huxley and Darwin? The symphonic variations for piano are entirely too brilliant. The theme can actually be recognized throughout, and the player has three solos. Cut out the solos, and give them to the orchestra. Be like Brahms and you'll be right. The violin concerto takes only forty-five minutes; that's too short. Lengthen it with an introduction, a cadenza in each movement, and a coda in which you bring in all the main themes. The string sextet would be perfect if you could manage to change the tempo and the rhythm of the finale. In its present shape the work ends much too gaily. 'Cosmos' is a masterpiece, but some of the solos must go out. We don't want another Rossini 'Stabat Mater,' or 'Elijah.' An oratorio has no business to be popular. It should incite to prayer, not to pleasure. The songs are the least worthy of your genius. They are all in English, in ballad style, and not a bit like Richard Strauss or Hugo Wolf. The accompaniments are by far too simple and the texts all tell a story. But we can fix that easily enough. Now, what would you like for the whole collection—all this and all the music you have at home?"

Anastasius could not fix a suitable figure, so finally suggested $500 as advance royalty.

"Ridiculous," roared Mr. Cranston; "I'll pay you $2,000 advance royalty and $250 additional as each work comes from the press. Now, when would you like the first payment of $2,000?"

"Oh, suit yourself," said Anastasius modestly.

"I prefer prompt payments; come here tomorrow forenoon at 11 o'clock and I'll give you a check for $2,000. Be sure to bring the rest of your compositions. And now, gentlemen, good night, my faithful secretary has been waiting these many hours." And in truth the poor chap had indeed been sitting in the outer office all day, going out only when we did and returning at the moment when Mr. Cranston got back to his office.

Anastasius and I made an evening of it, and he insisted on inviting me to dinner and to the theatre. I accommodated him with a temporary loan, out of which he paid all our expenses. When we separated at last, I promised to accompany him to Cranston's next morning and to witness the final consummation of the deal.

At the time appointed we arrived at the Cranston establishment and asked for the proprietor. The clerks looked at each other in embarrassment, and no one ventured a reply. After a moment or two the patient private secretary came forward and said: "Mr. Cranston has been ill—is ill—the strain of business was too much—we've watched him carefully—but he's been growing worse—and the fact is—well, this morning he was removed to a quiet and well kept home for the insane. The boy can pack up your music if you like." LEONARD LIEBLING.

The Myer Studio.

EDMUND J. MYER will close a very busy season here on May 25. On May 27 he will lecture in Cleveland, Ohio, on the principles given in his book, "The Renaissance of the Vocal Art." On May 30 he will begin a five weeks' course for singers and teachers in Cleveland on the plan of the course given at the National Summer School, of which course Mr. Myer is the author.

The National Summer School for Singers and Teachers will begin its twentieth season at Round Lake, near Saratoga, July 11. This popular school, which has been held the past six summers on Chautauqua Lake, has now been permanently located at Round Lake, the Eastern New York Chautauqua. Mr. Myer will be assisted at this school by a corps of competent teachers. In his faculty may be found the names of two prominent New York musicians and teachers, A. Y. Cornell and Emile Schoen, besides three or four others, including W. Warren Shaw, of Philadelphia.

The normal course for teachers at the National School is very popular.

Mr. Myer and Mr. Cornell will have charge of the concerts and all the public music of the Round Lake Association.

Max Decsi Celebrates.

AT his beautiful country mansion on Long Island last Sunday Max Decsi, surrounded by a score of pupils, celebrated his birthday. Many telegrams of congratulation came from professional pupils, and the day was most enjoyable. Alice Nielsen, his pupil, is having great success abroad. Sibyl Sammis, the dramatic soprano, now singing in London, sent a letter, from which this an excerpt:

19 ESMOND GARDENS, BEDFORD PARK, W.,
LONDON, May 4, 1904.

MY DEAR MR. DECSI—In a week our birthdays come off. I have often thought of you both since coming here, but waited until after my recital before writing you. I want you to have a word from one who never forgets all you have done for her, and wish you many happy returns of the day. Last year we had a nice day, and I hope again this year. I have sung in Nottingham with great success, and will send you notices. May 10 I sing here in London, and will send papers. I am doing very well, and the English people are so dear and good to me. Sincerely yours, SIBYL SAMMIS.

W. C. Carl in Demand.

WILLIAM C. CARL is having a busy spring season, and is sought for from distant parts of the country for the inauguration of new organs. Last week he played in New Jersey, and last evening he played at the service of the American Guild of Organists at St. Clement's Church, Philadelphia.

The commencement exercises and annual public concert of the Guilmant Organ School will be held in the Old First Presbyterian Church Monday evening, June 6, when the largest class yet presented for graduation will receive diplomas. Active preparations are making for the closing class recitals and final examinations previous to commencement week.

William Harper in "Lohengrin."

WILLIAM HARPER, the basso, sang the part of the King in "Lohengrin," with Nordica, Bouton and Van Hoose, in Providence last month, and made a great hit. The papers spoke of him as follows:

The part of the King was well sustained by Mr. Harper, who has a resonant and powerful bass voice, and whose clear diction was especially commendable.—Providence Journal.

The role of King Henry, sung by Mr. Harper, was well done, and his deep, well rounded bass, together with his clear enunciation, was well received.—The News, Providence.

Fermata.

Emilio Agramonte, the well known vocal instructor of 489 Fifth avenue, will leave New York May 21 for Shreveport, La., where he is to teach until June 23. He will then return to New York for the summer term, and will continue to teach all summer.

Victor Harris, the well known singing teacher, will close his studio June 1 and will sail for Europe to enjoy a much needed rest. He will reopen his studio at 55 West Thirty-third street October 1.

Richard Stevens, the wealthy and public spirited resident of Castle Point, at Hoboken, N. J., will again pay all the expenses of the free concerts to be given in Hudson Square Park, Hoboken, Sunday afternoons throughout the summer. Sunday, June 26, is the date of the first concert.

Henry W. Savage's English Grand Opera Company has three weeks more to run before terminating the season. The singers composing this great organization have worked incessantly since early autumn, and will welcome a period of rest which is all the more justly theirs by reason of their fidelity to the public. It is very rarely that one of Mr. Savage's artists falls ill and disappoints an audience after the manner made traditional by foreign songsters—showing that the American singers are more hardy or less notional than those from distant shores.

Constantin von Sternberg, of Philadelphia, was in New York on Tuesday of last week previous to sailing for Europe next morning for Bremen aboard the Princess Alice. In Berlin Mr. Von Sternberg will meet Josef Hofmann and make an automobile tour with him to the Scharzwald. Later Mr. Von Sternberg contemplates a trip to Russia and several concert appearances there.

Mme. Rosa Linde gave a song recital yesterday (Tuesday) afternoon at the studio of Charles E. Niehaus, 148 West Thirty-sixth street.

Whitney Mockridge, the tenor, announces a special summer course for teachers and advanced students at his studio in Carnegie Hall.

The Russian Symphony Society gave a musical tea Monday evening of this week at the residence of Alexander M. Grean, 19 East Thirty-third street. The reception committee included Madame Von Klenner, Baron Schilling, Mrs. Vera Johnston, N. De Lodigensky and Vladimir F. Gneisin.

Henry W. Savage's English Grand Opera Company has but three weeks more in which to complete the rest of its large number of successful seasons. During his present visit to Europe Mr. Savage will engage several noted principals for next year, when the repertory of this organization is to be materially enlarged.

Aloys Burgstaller, a tenor who sang in opera here, sailed for Europe last Wednesday aboard the Deutschland.

Elizabeth Parkina, an American soprano, made her début at Covent Garden last week as Siebel in "Faust," and scored a pleasant success.

Mme. Fritzi Scheff, a comic opera singer, fell ill in Kansas City last week and went to St. Louis, where she now is under the care of a throat specialist.

Miss Clara L. Sanders, a good contralto and pupil of Mme. Evans von Klenner, gave a recital Wednesday afternoon of last week at the residence of Mrs. Wendell C. Phillips, 40 West Forty-seventh street. The young singer had a brilliant audience, the patronesses being the hostess,

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her teacher, and Mrs. Robert S. MacArthur, Mrs. Joseph Fairchild Knapp, Mrs. John C. Martin, Miss Sara Palmer, Mrs. Alexander H. Candlish, Mrs. William B. Isaacs, Mrs. John B. Calvert.

Arthur Mees, conductor of the Mendelssohn Glee Club, has resigned his post. His successor has not yet been appointed.

Katherine Wheeler Gluck has just completed her tour with the New York Symphony Orchestra, which covered some 15,000 miles in the United States and Canada.

William Harper, the basso, has been engaged to sing in "Aida" in Springfield, Mass., May 20.

Miss Amy Fay is arranging a benefit for a gifted young pupil named Lucy Gruenberg, to take place Wednesday, May 18, 8 o'clock, in the Chapter Room, Carnegie Hall. The child is only nine years old, but is remarkably gifted. Among those who will assist in the program are: Mme. Deszö Nemes, whose recent concert attracted attention; Miss Blanche Towle, who sang at Madison Square Garden for one week last summer and received excellent critical notices. Miss Edna A. Little will accompany.

Caro Revillo, the coloratura soprano, who is now singing with great success in Europe, comes to this country for the first time next November, under the direction of a well known manager, whose intentions are now to exploit the singer with a company of her own. Madame Revillo is said to have an extraordinary voice.

Pupils of Miss Virginia Bailie are to give a recital Monday afternoon, May 23, at the Stuart studio, 1110 Carnegie Hall.

J. Fred. Wolle played at the dedication of the new organ in the West Bethlehem Moravian Chapel on Sunday afternoon and evening, May 8.

Blanche Towle is soloist at the last Bowery Mission concert this week. Tonight she sings at a concert in Carnegie Chapter Room, the Nemeses appearing also. May 27 she sings at Poughkeepsie with the Mendelssohn Trio and Percy Hemus.

Violinist Herwegh von Ende and S. M. Fabian, pianist, united in a concert at Clavier Hall May 14.

At the Convent of Mercy, Willoughby and Classon avenues, Brooklyn, Mrs. Kevin, the wife of Dr. Kevin, school commissioner and alderman, arranged a musicale May 10, with the following participants: Blanche Duffield, soprano; Helen O'Donnell, alto; William G. Armstrong, baritone; Edward Manning, violinist; A. G. Rowen, pianist. Mr. Armstrong's singing of some Irish ballads made a hit and Mrs. Duffield-Conway's singing gave genuine pleasure.

The New England Glee Club, Sally F. Akers conductor, sang four times, and Miss Akers sang a group of solos at the annual commencement of the New York College at Astor Gallery May 13. This club sings well and gathers laurels on each appearance.

The Lyric Male Quartet furnished the vocal music at the last members' entertainment, Twenty-third street Y. M. C. A. last week. There was an audience of 500, among whom were C. Whitney Coombs, Purdon Robinson and Alfred Hallam. Their season has been a busy one. In the last month they have appeared at the Orange Club, East Orange, N. J.; St. James' M. E. Church, Elizabeth, N. J.; Public Library Association, of Rutherford, N. J.; Hedding M. E. Church, Jersey City, N. J.; Young Men's Institute, New York city; Y. M. C. A., Passaic, N. J.; St. Alban's Orchestra, Hoboken, N. J.; Elk's entertainment, East Orange, N. J.; Royal Arcanum, Hackensack, N. J.

M. Elfert Florio, the eminent vocal instructor, has removed his studio from 535 Fifth avenue to the Slater Building, 7 West Forty-second street.

At the Burr McIntosh studio, Thursday evening, Robert Burton, the tenor, gave a musicale, at which he was assisted by Minnie Methot, Evelyn Fogg, Estelle Norton, Amy Grant, Heathe Gregory, Frederick Wendt and W. H. Humiston. A distinguished company of society people attended.

Abbie Clarkson Totten gave a concert at Morningside Presbyterian Church May 12, assisted by Conrad Wirtz, the pianist; Arthur L. Beard, violinist; Florence H. Mackwood, reader, and a mandolin club.

Julia Ettie Crane conducted a concert given by the Normal Choral Club, of Potsdam, N. Y., at the Opera House, May 3. Some seventy-five singers were engaged, with an orchestra of fifteen pieces. John Young, tenor, and Mme. Marie Rappold, soprano, were the soloists, and Mendelssohn's unfinished opera, "Lorelei," was given as Part II of the program.

Mr. and Mrs. James Francis Cooke, specialists in the musical educational field, gave the lecture song recital, "The Modern Song and Its Precursors," recently at the National Arts Club. Notwithstanding a severe storm there was a good sized audience. They were so successful that they have been re-engaged for next year. Mr. Cooke has abandoned church work in order to give all his time to educational work.

Mme. Caroline Maben Flower, having received many applications from Southern pupils for piano and harmony, will remain in New York for the summer. Her handsome studio in the Ansonia, Broadway and Seventy-third street, is cool and is equipped with a clavier and two pianos.

Schenck Engaged.

ELLIOTT SCHENCK has been re-engaged as Wagnerian conductor of the Savage Grand Opera Company.

The present season will see many changes in the opera ensemble at Leipsic, three young dramatic singers, a soubrette, a contralto, a lyric tenor and the like being dismissed. In some late performances many "guests" appeared as candidates for the vacant roles, but no permanent selections have yet been made.

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IN AMERICA AFTER APRIL 1ST.

Address care *THE MUSICAL COURIER.*

Chicago.

CHICAGO, Ill., May 16, 1904.

THE concert season just closed has been the most brilliant in the history of Chicago, both in the number of concerts given and in the very high standard of artistic excellence which they have attained. First come the twenty-four symphony concerts of the Chicago Orchestra, the most important musical institution of the city. A recent issue of THE MUSICAL COURIER reviewed these concerts at length, but it is worth noting here that in addition to the vast number of orchestral works performed there were heard some thirty soloists, conspicuous among whom were Mme. Fannie Bloomfield Zeisler, Mrs. Jeannette Durno- Collins, Miss Maud Powell, Madame Schumann-Heink, Jacques Thibaud, Bruno Steindel, and last but not least Dr. and Mme. Richard Strauss.

There have been some sixty recitals by local and visiting artists, including one by Mme. Bloomfield Zeisler, one by Rudolph Ganz, two by Madame Schumann-Heink, two by Madame Sembrich, two by Dr. and Mme. Richard Strauss, two by Harold Bauer, three by Alfred Reisenauer, one by Malek, one by Allen Spencer and one by Arthur Speed. Most of the above mentioned artists have appeared under the management of F. Wight Neumann. George Hamlin's popular concerts at the Grand Opera House have reached the number of twelve. Following his usual custom Mr. Hamlin has introduced a number of eminent artists to Chicago. Among others heard in his concerts this year one recalls with especial pleasure Adele Aus der Ohe, Muriel Foster, Paul Meyer, second concertmaster of the Chicago Orchestra; Sue Harrington Furbeck and Mr. and Mrs. Bruno Steindel.

Chamber music has been furnished in abundance by the Spiering Quartet and the Sauret Trio, both of which organizations appeared under the auspices of the Chicago Musical College. Emile Sauret, who was this year added to the faculty of that institution, was re-introduced to the Chicago public in the great faculty concert which the college gave in the Auditorium early in the season. The other artists appearing on that program were Rudolph Ganz, Mary Forrest Ganz, Kirk Towns and Hans von Schiller, directing the Chicago Orchestra. The American Conservatory followed soon with a similar concert in the Auditorium, presenting a program by such artists as Ragna Linné, Howard Wells, Herbert Butler, Edward Towne, Wilhelm Middelsschulte and Adolf Weidig, directing the Chicago Orchestra.

The Bush Temple Conservatory has given several piano recitals by artist pupils of Madame Bloomfield Zeisler, which have been of unusual worth and excellence.

The Apollo Club has given four concerts, presenting such important works as "The Messiah" (two performances), "Elijah" and Berlioz's "Te Deum." Harrison M. Wild and his great chorus have done some splendid work. The Chicago Harmonic Association, a choral society quite recently organized, under the able direction of Dr. Charles E. Allum, have given three very creditable performances, producing Gounod's "Mors et Vita," Haydn's "Creation" and Coleridge-Taylor's "Hiawatha's Wedding Feast." The Mendelssohn Club and the Chicago Madrigal Club, the other two important choral organizations of the city, have each given some very enjoyable concerts.

The Columbia School of Music has given several very interesting concerts by members of its faculty, bringing forward such able artists as Mary Wood Chase, Grace Whistler Misick, Charlotte Demuth-Williams and William A. Willet.

Jan van Oordt, in his four historical violin recitals, has added laurels to his reputation as an artist and musician, while Vernon d'Arnalle, in addition to his song recital in Music Hall, which opened the concert season, has given six historical song recitals for the University of Chicago.

The number of less important concerts and recitals under the auspices of the various schools of music has been truly enormous and swells the total number of concerts and recitals for the season to something like 400.

Surely such a list of concerts as the one above published is the best possible testimonial to the very earnest and widespread interest in music on the part of the general public of Chicago. For the season has not only been rich in artistic results, but has been profitable financially in an almost unprecedented degree. The concert season draws to a fitting close with the program to be presented in the Auditorium next Tuesday evening, May 17, by Miss Louise Homer, Emile Sauret and Wm. H. Sherwood. It is a benefit concert, but promises to be of unusual excellence, as, indeed, the names of the artists participating already guarantee.

CHICAGO HARMONIC ASSOCIATION.

The last concert of the Chicago Harmonic Association was, as far as the work of the chorus and soloists was concerned, one of the most successful which that organization has yet given. The works presented were "Hiawatha's Wedding Feast" and Mendelssohn's "Hymn of Praise," and the assisting soloists were Miss Elizabeth Stephens, soprano, and Cecil James, tenor. The chorus has been enlarged, and the improvement is most noticeable. The sopranos and contraltos have always done excellent work, but have been inadequately supported by the male voices. These have, however, been increased, and the result is an excellent and well balanced ensemble. The chorus shows every evidence of Dr. Allum's careful training. The attack is precise, the shading and phrasing tasteful and well proportioned. The grateful "Hiawatha's Wedding Feast," of Coleridge Taylor, was especially well given. The characteristic Indian melodies, which the composer has used with so much cleverness, Dr. Allum knew how to emphasize in a way that greatly added to the interest of the work. Mr. James, a young singer, with a fresh and boyish tenor, gave adequately the one solo which the work contains, the well known aria, "Onaway, Awake, Beloved."

An interesting feature of the concert was the improvisation at the piano of Miss Greta Allum. Miss Allum, unlike many who have the gift of improvisation, is possessed of sufficient musicianship to present her impromptu musical thoughts in clear and symmetrical musical form and well defined tonality.

The "thoughts" themselves are often beautiful in melodic contour and always of marked rhythmical interest. She is well equipped pianistically and plays with admirable control and repose. Miss Stephens was heard in the soprano soli from the Mendelssohn work and in a group of songs. She displayed a small but pleasing voice and sang with excellent taste.

GLENN DILLARD GUNN.

CHICAGO NOTES.

Chicago Orchestra Tour.

On its return from the Cincinnati May Festival the Chicago Orchestra will at once leave on the tour arranged by Manager Dunstan Collins, playing three concerts in Saginaw, Mich.; three in Battle Creek, Mich.; two in Fort Wayne, Ind.; one at the State Normal School in Valparaiso, Ind.; three in Bloomington, Ill., and five in Mt. Vernon, Ia. The soloists appearing are Mme. Schumann-Heink, Mme. Shotwell-Piper, Mme. Jeannette Durno-Collins, Mme. Charlotte Maconda, Mrs. Jenny Osborn, Mrs. M. S. Bracken, M. B. Griffith, Vernon d'Arnalle, Marion Green, Campanari, George Hamlin, Bruno Steindel, Rudolph Ganz and Leopold Kramer.

Jacksonville, Ill., Festival.

The May Festival given in Jacksonville, Ill., under the auspices of the Mendelssohn Club, May 3 and 4, presented an interesting series of concerts. On Tuesday evening, May 3, the festival opened with a piano recital by Mrs. Jeannette Durno-Collins. Arthur Burton followed with a

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song recital on Wednesday afternoon, and on Wednesday evening the Mendelssohn Club, assisted by Mrs. Ada Markland Sheffield, soprano; Frederick Carberry, tenor, and Frank Croxton, basso, presented Haydn's oratorio, "The Creation." Franklin L. Stead, the conductor of the Mendelssohn Club, is also the director of the Jacksonville College of Music, and a musician of excellent attainments.

Burton in Jacksonville.

Arthur Burton, who followed Mrs. Durno-Collins on the program of the Jacksonville May Festival, was unusually successful. The Jacksonville Daily Journal reviewed his recital as follows:

The second concert of the May Festival was the vocal recital given by Arthur M. Burton, of Chicago, and the high appreciation with which Mr. Burton was received was evidenced by hearty and sustained applause. The program was a delightful one, each number given in a manner that called forth the highest praise.

The voice heard yesterday was one of rare sweetness, true intonation, flawless enunciation and finished technic.

Mr. Burton is graceful and unaffected in manner, and is a song interpreter of exceptional ability.

Pupils of Mary Wood Chase.

The parlors of the Hyde Park Hotel were crowded on the evening of Monday, May 9, the occasion being a recital by pupils of Mary Wood Chase. The results shown must have been most gratifying to Miss Chase. The audience showed every mark of interest and enthusiasm, and the pupils all acquitted themselves in a manner that reflected genuine credit on their teacher. The program was as follows:

Gavotte ..... D'Albert

Miss Nannie Wright.

Etude, op. 25, No. 7 ..... Chopin

Miss Eva Bardwell.

Valse à la bien aimée ..... Schütt
Papillons ..... Lavallée
Marche Grotesque ..... Sinding

Miss Mary Spear.

Caprice, op. 44, No. 12 ..... Sinding
Impromptu ..... Chopin

Miss Jessie Shultz.

Mistress Mary, Johnny Stout, Bobolink and Chickadee ..... Powers
Evening Prayer ..... Crosby-Adams

Miss Virgine Maltby.

Liebestraum ..... Liszt
Etincelles ..... Moszkowski

Miss Wright.

Andante ..... Beethoven
March Wind ..... MacDowell

Ralph Lawton.

Concerto No. 4 (first movement) ..... Beethoven

Miss Nannie Wright.

(Orchestral parts on second piano by Miss Chase.)

Variations, op. 2 ..... Sinding

E. H. Collins and Miss Chase.

Swedish Glee Club.

The Swedish Glee Club will give its annual concert in the Studebaker next Sunday afternoon at 3 o'clock. The assisting talent will be the Spiering Quartet, Mrs. Harriet Smulski, soprano; John R. Ortengren, baritone, and Olaf Valley, bass.

Spiering Quartet.

The last chamber music concert of the Spiering Quartet was to have taken place in Music Hall next Tuesday evening. The announcement is now made that the concert will be omitted. The season is so far advanced and interest in matters musical so completely at ebb that it has been deemed best to cancel the date.

Chicago Bureau Agency.

The Chicago Bureau Agency is now firmly established and numbers on its list of registered artists the most prominent names in Chicago.

By arrangement with prominent Eastern managers the bureau agency is in a position to book dates for all artists.

Among the interesting features which are promised for next season is a course of recitals to be given by Chicago artists.

A Gifted Sherwood Pupil.

At the piano recital given recently in Assembly Hall, Fine Arts Building, by Miss Lois Davidson, of Joliet, it was again demonstrated that we have among us artistic teachers of the highest calibre and talent among the young students that cannot be excelled anywhere in the world. Miss Davidson is a graduate pupil of Mr. Sherwood, and her playing is another evidence that the quality of work done with Mr. Sherwood and his assistants shows the best modern and practical principles of technic and touch, while his qualities of artistic delivery and interpretation are undisputed throughout America.

Miss Davidson played the following program with the artistic poise and strength and reliability, as well as gentleness and sensibility that might have been expected in a much older artist:

Concerto in F minor, op. 2 (first movement) ..... Arensky
Variations Sérieuses, op. 54 ..... Mendelssohn
Nocturne, F sharp, op. 15, No. 2 ..... Chopin
Man lebt nur einmal ..... Strauss-Tausig
Song Without Words ..... Saint-Saëns
Toccata, op. 36 ..... Dupont
La Campanella (The Bells) ..... Paganini-Liszt
Liebestraum, No. 3 ..... Liszt
Rigoletto Fantaisie ..... Verdi-Liszt
Hungarian Fantaisie ..... Liszt

(Accompanied by Mr. Sherwood on second piano.)

The fervor and musical temperament of this young lady aroused the most enthusiastic appreciation of the good sized audience present. Her melody playing was no less expressive than the brilliancy and fire of her bravura numbers.

Miss Davidson recently gave a concert in her home town, in which she has the credit of drawing the best audience that had attended such a concert in that city for years. As it was an audience of "paid admissions" instead of "deadheads," it was a further credit to the young lady, and a comment upon methods of a less desirable kind that exist in this city. Everyone present at her concert will look forward with pleasure to her appearance once more on June 14, when she will play a part of the Liszt concerto in E flat, with her teacher's accompaniment on second piano.

Julian Walker's Latest Successes.

THAT Julian Walker has had a successful season in every sense is indicated by the many good press notices reprinted in THE MUSICAL COURIER. Following are some of his latest:

The orchestra had the able assistance of Julian Walker, who has a most agreeable voice and cultured style. His versatility is something remarkable, and was exhibited in both groups of songs.—Orange Bulletin.

Mr. Walker has a sonorous bass voice, which he uses to excellent advantage. His enunciation is charmingly distinct, and the flexibility of his voice came out clearly in the long runs in the Handel number.

The Gilbert number, "The Pirates," a deep, rollicking song, was well suited to him. He sang as an encore, with admirable expression, "The Pretty Creature." Mr. Walker was equally successful in the selections from Kipling's "Jungle Songs," which were somewhat a novelty. They were much applauded, and after numerous recalls the last of the group was repeated.—Orange Chronicle.

Julian Walker possesses a bass voice of beautiful and unusual tone quality, some of his tones being little short of exquisite. The difficult selection, "The Lord Worketh Wonders," from Handel's "Judas Maccabeus," was given a most praiseworthy rendition. One of the most delightful phases of the concert was Mr. Walker's encore song to his own accompaniment.—Allentown Chronicle.

Augusta Cottlow in the West.

EXTRACTS from criticisms on recitals by Miss Augusta Cottlow follow:

On Friday evening of last week Miss Augusta Cottlow gave a recital in Music Hall, under the auspices of the School of Music, as the seventh concert of the season in the artist's course. Petite in figure and quite slender, she surprises her hearers by astonishing feats of bravura playing, done without ostentation and with seeming ease. If one thing more than another was demonstrated by her playing, it was that out of Bach can come hot blood and fire. This is something which the audience of music students who have delved in the alleged dryness of Bach have had some inkling of, but which many people do not believe possible.—The Evanston (Ill.) Index, May 7, 1904.

The most enjoyable treat that has been offered Granville lovers of music in many years was that of Wednesday night, when Miss Augusta Cottlow, one of the most famous pianists, gave a most charming and delightful recital in Recital Hall. From the first number on the program, which had been admirably selected, to the last, the entire audience was held almost spellbound with delight and keen enjoyment and appreciation of Miss Cottlow's genius.—The Times, Granville, Ohio, April 21, 1904.

There is everything in Miss Cottlow's playing to class her among the great pianists. She possesses a magnificent technic and the real musical temperament, both controlled by a fine intelligence.—The Granville (Ohio) Denisonian.

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PHILADELPHIA.

PHILADELPHIA, May 16, 1904.

THE ticket purchasers in Philadelphia for the last advertised Patti concert, which did not take place, still are unable to obtain their money. The fund remains in the hands of Miss M. E. Harris, who cannot pay it out without permission from the court.

The amateur comic opera season is taking up much of the attention musically at present. The Savoy Opera Company, composed principally of members of Philadelphia's smart set, gave "Iolanthe" at the Broad Street Theatre at the end of last week, and made a great artistic as well as social success of the affair. "The Pirates of Penzance," given with so much success a week or so ago, under the direction of W. L. Nassau, will be repeated at St. James' Hall on Friday evening of this week.

The Beta Chapter, Sinfonia, of the Broad Street Conservatory of Music gave a "Ladies' Night" on Wednesday evening last. Dr. Hugh A. Clark, the first honorary member elected to the chapter, lectured on "Instruments of Music, Their Primitive Forms and Development."

E. Cholmeley-Jones' twelfth annual concert at Association Hall last Tuesday evening was his best success, not only in the fine soloists who were heard but in the advancement in their art demonstrated by his pupils. Master Achille Cocozza, the boy violinist, played artistically, and William Hahn, the boy soprano, sang a number of selections that pleased very much.

The pupils of Frederick E. Hahn will be heard in concert at Griffith Hall on Wednesday evening of this week. Among those who will take part in the program and constitute the orchestra are the Misses Mary W. Dickey, Rebecca Trueheart, Marie Hoskins, Franck Wittig, Josephine Elliott, Theodore S. Butcher, Gertrude Baum, Lydia Craig, Lucia Patterson, Elizabeth Peirce, Irene Garrett and Clarence Brey, Louis Sobelman, W. Penrose Squibb, Rollo F. Maitland, Howard L. Neff, C. A. Dahlstrom, E. M. Bowen, H. S. Vandiver, Louis Elfman, John Kelso Carter, Henry Hoffer, John A. Forbes, Charles Krodel, Morris J. Silver, Hendrik Ezerman, William Schmidt and H. P. Page. Miss Helen Pulaski and William C. Young and Rollo F. Maitland presided at the piano.

A recital was given at the Philadelphia Conservatory of Music on Thursday evening last, when new compositions were performed by pupils of the conservatory, composed by Richard C. Schirmer, director of the institution; Miss Lulu M. Raney, Miss A. Lindley, Miss Pearl Riddle and Joseph Maria.

A studio musicale was given by pupils of Harold Nason at 1619 Chestnut street last Saturday afternoon, assisted by Miss Leila Livingston Morse, mezzo soprano, of New York city; Miss Henriette R. Woods, soprano, and F. Raymond Wood, violinist. Among the pupils who played were Miss Louise Farrow, Miss Helen P. Converse, Miss Helen Sylvester, William Hatton Green, Miss Carrie M. Knox, Miss Helen Ferguson, Mrs. Coryell, Mrs. Easby and Mrs. Steinmetz.

The annual commencement concerts by the pupils of Mrs. Phillips-Jenkins will be given at the Garrick Theatre on Tuesday evening, May 31, and a second concert at the Orpheus rooms two evenings later. At the first only the most advanced pupils will be heard, while the second is for the preparatory pupils. This measure Mrs. Jenkins has taken in order not to make the program too long, and as there are so many talented girls in each class she desires to give them the opportunity of being heard favorably. Two cantatas for women's voices will be sung: "The Rose of Avontown," by Mrs. Beach, at the Garrick concert, and "The Garden of Flowers" at the Orpheus rooms.

The next season at La Scala, Milan, will open with a revival of Mozart's "Magic Flute," which, it is said, has not been performed in Italy for ninety-three years.

Madame Maconda in Troy.

MADAME MACONDA was the star at the May concert of the Troy, N. Y., Choral Club. The club, the public and the press extended an unusual welcome to this gifted soprano. Two criticisms follow:

The Choral Club had another assistant of a high class in Mme. Charlotte Maconda, of New York, a well known singer. This lady has an excellent skill in vocalization, to which purity of voice and training in the control of tone are contributors. Madame Maconda sang successfully the florid music of the "Mad Scene" from "Hamlet," adding on demand a charming chansonette, and also gave a group of three songs, beginning with Schumann and ending with the English fantasy, "The Lass with the Delicate Air." Selections were presented from Goring-Thomas' cantata, "The Skylark and the Swan," which has the opulence of the summer sunshine. The fancy of the composer, faithfully followed in its intricacies by the chorus, was an unceasing delight. Madame Maconda took the solo with a tone of brilliant flexibility.—The Troy Times, May 12, 1904.

Mme. Charlotte Maconda is a soprano with a voice of amplitude, wide range and beautiful evenness of tone quality. Her work last night was imbued with warmth and color and the finished style of a cultured vocalist. She sang the "Mad Scene" from Thomas' "Hamlet" with brilliancy and dramatic intensity, and was equal to all the difficult technical requirements. She was called upon to respond to an encore. Schumann's "Nussbaum," a Grieg serenade and Arne's dainty "Lass with the Delicate Air" she gave with admirable taste and warmth.—The Troy Press.

Bruno Huhn on the Cedric.

BRUNO HUHN, the organist, will sail today on the steamer Cedric to pay a brief visit to relatives in England. Mr. Huhn will return on the Oceanic, due in New York June 22.

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HAROLD BAUER'S ENGAGEMENTS.

THE following is a complete list of the dates filled by Harold Bauer, the pianist, on this his third and most successful American tour:

OCTOBER—1903.

2—Worcester Festival	Orchestra.
16—Boston Symphony Orchestra	"
17— "	"
19—Wellesley	Recital.
26—Fitchburg	"

NOVEMBER.

2—Philadelphia, Boston Symphony Orchestra	Orchestra.
3—New York	Kneisel Quartet.
4—Boston	Recital.
5—Lowell	"
9—Hartford, Boston Symphony Orchestra	Orchestra.
11—Haverhill	Recital.
12—Boston	Hoffman Quartet.
17— "	Kneisel Quartet.
22— "	St. Botolph Club.
23— "	Arbos Quartet.
27—Pittsburg	Orchestra.
28— "	"
29—Chicago	Recital

DECEMBER.

1—Minneapolis	Orchestra.
5—Boston	Recital.
7—Dobbs Ferry	"
8—New York	Wetzler Quartet.
9—Springfield	Recital.
10—New Haven	Orchestra.
11—Pittsfield	Recital.
14—Philadelphia	Kneisel Quartet.
18—Cincinnati	Orchestra.
19— "	"
21—Cambridge	Recital.
31— "	"

JANUARY—1904.

2—Boston	Recital.
11—Pittsburg	"
14—Nashville	"
18—Cleveland	"
19—Oberlin	"
21—Jamestown	"
25—Worcester	"
27—Fall River	"
27—Boston	"

FEBRUARY.

5—Providence	Recital.
6—Boston	"
9—Holyoke	"
11—Fitchburg	"
15—Dallas	"
17—Galveston	"
20—Tucson	"
23—Phœnix	"
24— "	"

MARCH.

1—San Francisco	Recital.
3— " "	"
5— " "	"
8—Los Angeles	"
9—Redlands	"
11—Pasadena	"
12—Los Angeles	"
14—San Jose	"
15—San Francisco	"
16— " "	"
17—Sacramento	"
19—Portland	"
22—Victoria	"
24—Seattle	"
28—Salt Lake	"
30—Boise City	"
31—Nampa	"

APRIL.

4—Denver	Recital.
6—Chicago	"
7—Pittsburg	"
8—Beaver	"
11—Cleveland	Recital.
15—St. Paul	"
16—Minneapolis	"
19—Syracuse	"

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MAUD POWELL'S TRIUMPH.

MAUD POWELL'S triumph with the Chicago Orchestra in the Beethoven concerto is told in the following press notices:

The soloist of the afternoon was the violinist Miss Maud Powell. She played the Beethoven concerto, a number usually not heard with pleasure from a woman. Yesterday, however, no indulgence had to be asked because of the sex of the player. Miss Powell draws a bow as steady and true as does any one of her masculine colleagues, and her good left hand has all the swiftness, all the surety, and all the technical cunning that any one of theirs can display. And mentally her grasp of the musical and emotional contents of the mighty work impressed us just as clear, just as powerful as the most persistent stickler for virility in Beethoven interpretation could ask. It was a performance in all that was satisfying, technically, musically and interpretatively, and coming from a woman it was unique. The audience was genuinely enthusiastic, and an encore—a short work in sustained style for violin alone, and of rare beauty—was given in truly masterly fashion.—W. L. Hubbard, Chicago Tribune.

The immortal Beethoven concerto was superbly played by Miss Powell. It is seldom that a woman excels as a Beethoven player. But Miss Powell possesses many qualities both technical and musical which are rarely found in a woman's playing. There is a rhythmic precision, a breadth and repose in interpretation, a vigor in attack and a consummate mastery of all the awkward and difficult passages with which Beethoven has burdened this concerto that belong only to the artist mature in years and experience.—Chicago Journal.

Miss Powell has gained greatly in breadth and power. The first movement of the concerto was delivered with dignity and fine emphasis; the larghetto showed fine understanding of tone color and poetic feeling, and the rondo was given with the life and animation which the brightness of its character requires. The brilliant playing of the cadenza at the close of the first movement was a fine example of virtuosity.—Chicago Inter-Ocean.

Miss Powell gains in power every year. * * * She reveals understanding and gets all the beauty to be had from the instrument.—Chicago Evening Post.

Miss Powell has gained in mastery of her instrument. Her work was full of charm and her tones, whether big or soft, were of beautiful quality.—Chronicle.

At the recent Syracuse festival Miss Powell created a most decided sensation, as will be seen by these notices:

Miss Maud Powell was the loadstone that drew the throng. * * * She was a picture to look at, daintily attired, her beautiful, expressive face reflecting the feeling stirred within her by the thoughts embodied in the compositions she played. She made a positive sensation before yesterday's brilliant and enthusiastic audience, completely carrying her hearers away by the perfection of her art, the sincerity of her work and the dignity, tenderness and sympathy of her interpretations. * * * A storm of applause followed each number, a tribute which she must especially have appreciated at the hands of the members of the orchestra, who joined heartily in the demonstration. * * * This queen of violinists is flawless. Her intonation is perfect, her harmonies above reproach and her double stopping nothing short of wonderful. Besides these virtues, Miss Powell possesses a temperament keenly sensitive and wholly sympathetic, so that the effect of her playing is most magnetic and compelling.—Syracuse Post-Standard.

She combines masculine power in the bow aria with feminine posture and movement and delicacy of touch. Her attack is bold and spirited, and her technic is marked by brilliancy and precision. * * * gave her an opportunity to exhibit her tenderness and beauty of expression, * * * and her performance was one of the most enjoyable treats of the festival.—Syracuse Herald.

The Ogden Crane School.

A CONCERT, which will include the one act operetta "Penelope," will be presented by the pupils of the Ogden-Crane School of Opera the second week in June at the Carnegie Lyceum. The concert will embrace novel innovations in the work done by the chorus, and promises to be one of the musical events of the season.

Madame Crane will remain at her Carnegie studio all summer organizing classes for the coming season.

GREGORIAN FESTIVAL MUSIC.

THE recent Gregorian festival in Rome was a most imposing function, and its climax came in the shape of the high Pontifical Mass celebrated at St. Peter's. Of this grand ceremony a description written on the spot says:

Outside, as early as 8 o'clock in the morning, a mob had gathered in carriages and on foot, and 2,000 soldiers were employed to keep and preserve order. Inside, the view was an extraordinary one, although the decorations were very simple, consisting merely of red draperies, edged with gold braid, around the columns, while at the back the Papal throne, dazzlingly white, rose on four broad steps. The wonderful part of the sight was the crowd. On the right of the throne was placed the Roman aristocracy. On the left was a gallery for the diplomatic corps, glistening with uniforms. Opposite were the Knights of Malta. On either side of the altar were the choir of the seminarists and of young priests, 1,200 in number, the members of the Gregorian Congress, and a few places reserved for ladies; the immense nave, the side aisles and chapels were filled with a mob of 50,000 persons, in which glittered at regular intervals the cuirasses and pikes of the Swiss Guard or the enormous caps of the gendarmes.

The Holy Father entered a little after 9 o'clock. A red and violet crowd of chamberlains and prelates of all ranks headed the procession; then followed a long row of white mitres, bishops, archbishops, patriarchs and cardinals; then the sedia, surrounded by the officers of the Noble Guard, of the Swiss Guard, of the Palatine Guard. The silver trumpets sound, the Pope appears. From a distance he seems to slide over the crowd. He advances in deep silence, for he has forbidden acclamation, and his orders are observed strictly; not a shout is heard, but countless handkerchiefs are waved. He proceeds, conferring his blessing, to his throne. After chanting tierce the mass begins, according to a special ritual, which I shall not describe. It is recited partly at the throne and partly at the altar. The Holy Father chants it in a voice so strong that it is heard almost at the extreme end of St. Peter's. The Epistle and the Gospel are chanted in Latin and in Greek. At the consecration of the Host there is absolute silence throughout the crowd, and from the top of the dome the silver trumpets resound throughout the basilica. Then follow the benediction and the egress, which is made in the same processional form as the entry.

The effect of this mass was looked for with great impatience, for it was the first grand performance of the Gregorian chant which had taken place in Rome since the motu proprio. Many persons predicted that it would be a failure, asserting that the large number of performers, the hurried preparation and the size of the basilica would interfere with its success. They were wrong. The 1,200 singers, divided into two groups, the choir being under the direction of Abbate Bella, a member of the commission on sacred music, and the schola under the direction of Dom Janssens, rector of the College of Sant' Anselmo, performed their part wonderfully well. Doubtless very keen ears were able to notice some imperfect tones—certain breaks in the measure; but the general impression was really striking and deeply religious. Everyone here admits that it was a very great success.

The Sinfonia of America.

THE annual convention of the Sinfonia of America takes place on May 18, 19 and 20 at Ann Arbor, Mich. The Sinfonia is the only musical fraternity of its kind in the world and bears the same relation to the student life of the conservatories that the college fraternities do to college life. Its national officers are George C. Williams, president; W. S. Sterling, vice president; Earle G. Killeen, secretary; Gilbert Raynolds Combs, treasurer, and Ralph Howard Pendleton, historian.

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NEW PUBLICATIONS.

MAX KALBECK'S "Biography of Brahms," Vol. I, has just appeared. The work will be an extensive one, and this first volume contains 500 pages. It comprises Brahms' life from 1838 to 1862, when he settled in Vienna. Brahms and Kalbeck were for many years intimate, and the biographer claims to know many interesting particulars hitherto unknown or already forgotten, and to be able to unite the broken threads of the reminiscences published by Spengel, Widman and Dietrich. To assist him no fewer than eighty-five friends of Brahms have contributed material. It is a personal biography and reads like an old fashioned artist romance in the good old fashioned style. As an admirer of Brahms, the biographer discusses the struggle between the "musicians of the future" and the conservatives, and is a decided enemy of "program musicians." The chief interest of the volume now given to the public is in the accounts of Brahms' early life and education in Hamburg, Weimar, Leipsic and elsewhere till he became acquainted with the Schumann family in Düsseldorf and became its truest friend and counsellor in days of need. The work is decidedly that of a partisan, but is well calculated to increase the love of Brahms in wider circles.

Scherzo and Nocturne —For organ. By Gaston M. Dethier. Published by J. Fischer & Brother.

The Dethier organ compositions are all distinguished for skill of workmanship and ingenuity of melodic invention, and these two works form no exception to the general rule. The scherzo is bright and breezy, with a charming trio and an effective finale. The whole work is much in the Mendelssohnian spirit, than which there is no better model for the making of a scherzo. The nocturne in A has a broad, melodious theme, which is varied in color with clever manipulation of harmony and of the registers. The scherzo and the nocturne should find favor with concert organists, and also with teachers.

Toward the Dream.—For piano. By Arthur Farwell. Published by the Wa-Wan Press, Newton Centre, Mass.

An interesting piano number, of ballade character, with a good theme and a strong climax.

Ghost Dance of the Zunis.—Recorded and transcribed by Carlos Troyer. Published by the Wa-Wan Press, Newton Centre, Mass.

This is hardly a piece suitable for performance, as, like all Indian music, it suffers from monotony of theme and rhythm. However, as an historical record of Indian music it is quite as valuable as Mr. Troyer's collection of the traditional songs of the Zunis.

"Das Rheingold," "Die Walküre," "Siegfried," "Götterdämmerung," "Die Meistersinger," "Parsifal."—G. Schirmer, New York.

The works of Richard Wagner, with English translation by Margareth Glyn and the original German text, being in each case a complete vocal score arranged for the piano by Karl Klindworth, are before us.

In equipment for the student and the amateur from a typographical point of view, as well as for practical purposes, nothing superior has ever come from the press of a music publishing house. Every dynamic sign, every mark of expression, every indication and every guide for the purpose of ascertaining the intentions of the compositions is so perceptible and so lucid to the eye and the intelligence that it becomes a fascination to go through these scores, although the compositions themselves have been familiar for years past. The Klindworth edition is a standard work of its kind today and its adaptation for this purpose comes as a natural conclusion with G. Schirmer, who must be congratulated upon this set of books, which add distinction to any musical library.

The firm has acquired the copyright for these works for the United States and Canada and announces this as a definitive facilitated edition. The arrangements, in fact, represent the newest version in the shape of piano arrangement and are a reduced form of the orchestral score for the musically intelligent.

WATKIN MILLS TO AUSTRALIA.

WATKIN MILLS, the celebrated English basso, who has just scored another pronounced success with the Cincinnati Biennial Festival, sails, after singing in Los Angeles, Cal., from San Francisco on the Sonoma on May 26. He will arrive at Sydney June 17. Assisted by Eduard Parlovitz, the noted Polish pianist, he will open his Australian tour in Sydney by giving three recitals at the big Town Hall in that city, which seats 3,000 people. Immediately following he goes to the Orchestral Society at Warwick; the Austral Society at Twowoomba, and on to Brisbane, where the society is to have a four days festival. The Musical Union there is thirty years old, has a chorus of 150 voices, with an orchestra of forty-five pieces. They are putting on "The Messiah" and "Elijah" and two miscellaneous concerts. Immediately following this Mr. Mills returns to Sydney, where he sings with the Philharmonic Society, which has a chorus of 500 voices and an orchestra of eighty. They will produce "St. Paul" and the "Creation."

Mr. Mills goes to Australia under the management of W. Spencer Jones, the well known Canadian manager, who says that in Australia, Tasmania and New Zealand Mr. Mills will be heard in about eighty concerts.

The following paragraphs are taken from reports in the Cincinnati papers on the recent festival:

Watkin Mills is an artist of sterling worth. He sang with spirit, fine vocalization and at all times showed a clear conception of the character of the composer's meaning.

His voice has the resonance and life which are too often lacking and a power and fullness which admirably fit him for oratorio work. * * *

Watkin Mills is a Cincinnati favorite, having taken part in several previous festivals and reflected much credit on himself. His work of last night was in keeping with that of former occasions.—The Cincinnati Commercial Tribune, May 12, 1904.

The broad, finely proportioned artist among the soloists was Watkin Mills, basso, an old time Festival favorite. His two solos, "Quoniam Tu Solus Sanctus" and "Et in Spiritum Sanctum," were models of enunciation and oratorio singing. His noble breadth of style and beauty of delivery were everywhere in evidence.

* * * William Green and Watkin Mills, all foreigners. Soprano, tenor and bass are exemplars of the English manner of oratorio singing, and it may be said at once admirable exemplars of the only true style in work of this character.—The Cincinnati Enquirer, May 12, 1904.

An artist of the first degree, Watkin Mills asserted himself to be in the role of the priest and "Angel of Agony." He sang the "Profiscere Anima" with broad simplicity and a thorough devoutness and fidelity to the text. Such uniform clearness and nobility of voice may only be found in a singer who can lay claim to the distinction of greatness.—The Cincinnati Enquirer, May 14, 1904.

Following is also an extract from the Akron Beacon on Mr. Mills' appearance before the Tuesday Musical Club, of Akron:

The concert of last evening completed two of the most brilliant musical events ever held in this city and gave the people an opportunity to hear two more world famed artists, Watkin Mills, basso, and Karl Grienauer, 'cellist. Mr. Mills has lately come from England for the purpose of taking part in the Saengerfest at Cincinnati, where he has appeared several times, and is one of the favorites among the number of singers chosen from the best of the world. He has no equal in oratorio singing, and has taken part in all the most famous oratorios of the world. He is the greatest basso that has ever appeared in this city, and it might almost be said that his singing is without a fault. His range is marvelous, being two octaves and a half.

Walden Laskey in Toledo.

WALDEN LASKEY has finished a successful season. His services have been in constant demand, and wherever he has appeared he has been enthusiastically received. April 26 he was the soloist at the closing concert of the Woodman Choral Society. On this occasion his rendition of the Gelbke "Ave Maria" with the Choral Society and the Dannreuther String Quartet evoked the highest commendation. In addition to groups of English and German songs he sang, with marked success, Woodman's "Highwayman's Song," accompanied by the composer.

One of his most successful engagements of the entire season was his recent appearance with the Eurydice Club, of Toledo, Ohio, his old home. His reception at this time was little short of an ovation. He had not appeared in public there for nearly three years and the hearty "welcome home" which his many friends gave him was not surprising. Press notices follow:

The program was interesting, in that it served to bring back an old favorite. He has gained much in style and finish and in the confidence which comes with experience. His best numbers were "King Duncan's Daughters" and "Am Rhein und Beim Wein."—Toledo Blade.

Mr. Laskey was enthusiastically received by the audience in general and his many friends in particular. He was obliged to respond to repeated encores.—Toledo Times.

The audience refused to be satisfied, and demanded more.—Toledo News-Bee.

Peck-More Nuptials.

SARAH KING PECK, the well known soprano of the Middle Collegiate Church, was married to Taylor More, tenor of the same choir, a prominent young lawyer, at the family home April 19.

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